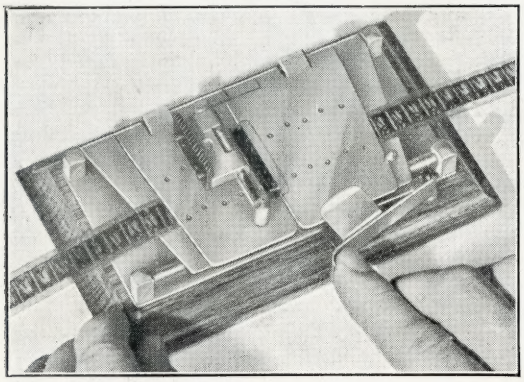
AMATEUR CINE

WORLD

FEBRUARY

SIXPENCE

A SPLICER that is suitable for FIVE types of Sub-Standard Film

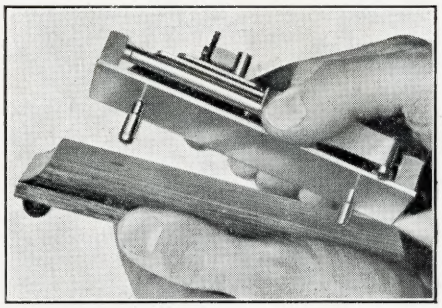


ENSIGN "UNIVERSAL" FILM SPLICER

for

16 mm. Silent Film
16 mm. Sound Film (Continental standards)
16 mm. Sound Film (R.C.A. standards)
9.5 mm. Film
8 mm. Film

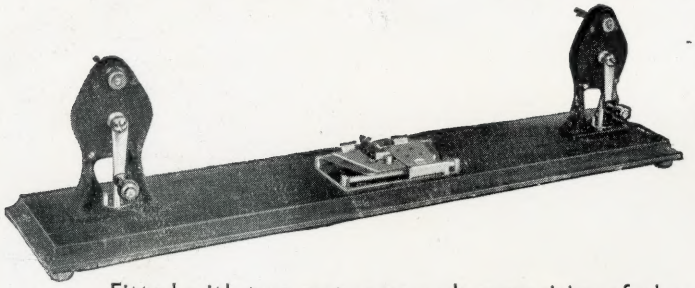
This Ensign "Universal" Film Splicer surpasses all others. The ease with which a splice may be made, and the time taken, has been considerably improved upon by reducing the number of movements to a minimum. Fitted with an automatic dry scraper so constructed to prevent the excessive scraping of the base after the emulsion has been removed.
The trimming of the ends and actual joining are carried out in one movement. A polished oak base fitted with rubber feet to prevent slipping is provided, and the Splicer is held in position by means of special plugs which allow for removal from the block to the Editor Board without further fixing.



Complete with 1 oz. bottle Ensign Film Cement

£2 - 10 - 0

ENSIGN "Universal" Film Editor



For 16 mm. Silent and Sound Film
9.5 mm. Film
8 mm. Film
Polished Oak Base, 32 x 6 ins.
Arms will accommodate up to 800 ft. 16 mm. reels

Fitted with two cast arms each comprising of a hand crank, geared 3—1 to a common spindle into which may be fitted any of the three interchangeable reel spindles required for the different sizes of film. Large diameter substantial gears, giving silent and life-long service are employed. The arms are finished in black ripple enamel with heavily plated crank and spindles. Provision is made in the base of each arm to accommodate an alternative size spindle.

Complete with Ensign "Universal" Film Splicer and 1 oz. bottle of Ensign Film Cement:

SINGLE

MODEL "D" For 16-mm. reels ... **£5 5 0**
" "E" For 9.5-mm. reels ... **5 5 0**
" "F" For 8-mm. reels ... **5 5 0**

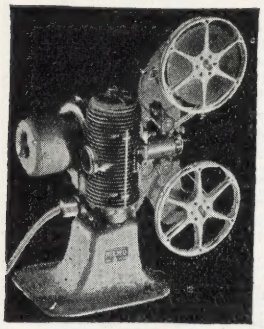
DUAL

Consisting of a combination of spindles for two sizes of film.
MODEL "DE" For 16-mm. and 9.5-mm. reels **£5 10 0**
" "DF" For 16-mm. and 8-mm. reels **5 10 0**
" "EF" For 9.5-mm. and 8-mm. reels **5 10 0**

Spare Spindles for 16-mm., 9.5-mm. or 8-mm. reels, per pair 5/-

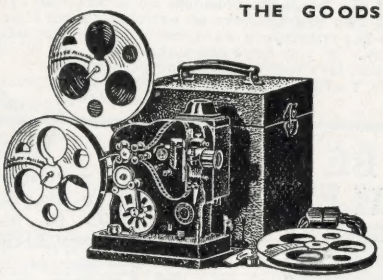
ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

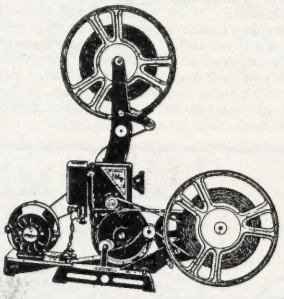
IF ITS NEW—WE HAVE IT!



You can depend on "City Sale" for the latest every time. Here are some of the new arrivals, any of which can be yours on 9 monthly payments

FIRST PAYMENT SECURES THE GOODS





Write for our Free

JUBILEE YEAR

SALE LIST

In it you will find many used cine outfits which give an opportunity to start movies at a record low outlay. It also contains the world's best bargains in still cameras and accessories. Write at once.

NEW "FILMO 8"

Traditional Bell-Howell quality in the 8mm. class. 'Filmo 8' is entirely gear-driven, there being no belts whatever, inside or out. Fast Cooke F/1.6 projection lens. Pilot light, adjustable tilt and efficient cooling. Safety curtain for "stills." Takes 200ft. of film. For all voltages from 110 to 250 volts. **£41**

9 monthly payments of **95/8**

NEW BOLEX "D.A."

For Pathe 9.5mm. and all 16mm. films. Gives flickerless and silent projection. Double-claw movement for both sizes of film. Beautifully finished in grey stove enamelling. Now fitted with 400 watt. lamp giving powerful illumination.

£37 10 0

9 monthly payments of **87/6**

NEW PATHESCOPE "IMP"

Designed for the projection of all Pathe 9.5mm. films. Shows notched and unnotched films. The lamp house is perforated and the gate is rendered accessible for simple threading. The Imp will take 30 and 60 ft. reels of film. Projector with hand-crank. **£4 12 6.** With motor drive and super attachment for 300ft. reels. **£7**

9 monthly payments of **16/4**

'DEKKO' 9.5mm. CINE CAMERA

Three speeds —half, normal, slow. Can be used for snapshots, time exposures, single and animated. With Dallmeyer f/3.5 lens **£6 6 0** With Dallmeyer f/1.9 lens **£8 18 6** 9 monthly payments of 14/9 or £1 0 10d.

GENEROUS EXCHANGES

SCREENS, TITLING OUTFITS, FILM SPLICERS, PROJECTION LENSES. ALL IN STOCK.

FILM LIBRARY *The finest 9.5mm. film library service in the country—and the lowest rates of hire—let us prove it.*

CITY SALE & EXCHANGE (1929) LTD.

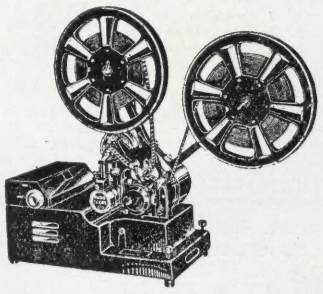
59/60 CHEAPSIDE, E.C.2. 54, LIME ST., E.C.3. 90/94 FLEET ST., E.C.4. 84, ALDERSGATE ST., E.C.1.

SOUND MOVIES AT ALL TIMES

The Pathéscope 17.5 mm.

HOME TALKIE

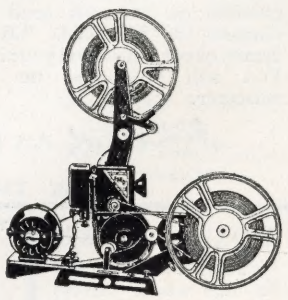
A complete British-made sound-on-film outfit. Sturdily built but portable. Easily operated and giving perfect synchronisation of picture and sound. The projector, amplifier and loudspeaker is supplied complete for **£60**



The Pathéscope 9.5 mm.

"IMP" *-r-o-v-e-d Model*

The latest Pathéscope introduction. Small, compact and giving brilliant pictures. Fitted with pivoted lamphouse. British-made. Projector, complete with resistance, for showing 30ft. and 60ft. reels £4 12 6. Convertible to motor-driven outfit, Motor £1 15 0. Super attachment 17/6 Complete outfit, as illustrated. **£7**



PATHÉSCOPE HOME CINEMAS

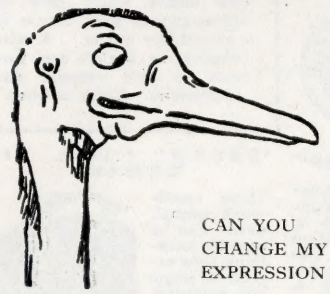
PATHÉSCOPE LTD., 5, LISLE STREET, LONDON, W.C.2.

OPEN LETTER TO PARENTS

Dear Sir or Madam,—When your children first arrived they brought with them a wonderful lot of sunshine. Later you became proud of the intelligence they displayed, but still later you became anxious as to what would become of them in the future. Perhaps you were anxious when you visualised them as grown men and women. Even with plenty of money it is not always easy to select the right career and a parent is sometimes inclined to ask advice of some relative and in ninety-nine cases out of a hundred that relative knows nothing at all about the possibilities of employment. Why not let me relieve you of some of your anxieties? In fact, why not let me be their Father? We do not profess to act as an employment agency, but the nature of our business compels us to keep an eye upon the class of men and women that are wanted and who wants them. There are some people who manufacture an article and put it on the market to sell. We do not do that, we work in exactly the opposite direction. We find out what employers want and we train our students to fill those jobs. We have to be experts in the matter of employment, progress and prosperity. If you have any anxieties at all as to what your sons or daughters should be, write to me, or better still, let them write to me personally —Fatherly Advice Department—and tell me their likes and dislikes and I will give sound, practical advice as to the possibilities of a vocation and how to succeed in it.

Yours sincerely,

J. H. Bennett



CAN YOU CHANGE MY EXPRESSION?

Jim Duck

IF SO, YOU MAY BE THE ARTIST THAT COMMERCE IS WAITING FOR

Just try it for yourself, trace or draw the outline and then put in the features.

There are hundreds of openings in connection with Humorous Papers, Advertisement Drawing, Posters, Calendars, Catalogues, Textile Designs, Book illustrations, etc. 60% of Commercial Art Work is done by "Free Lance Artists" who do their work at home and sell it to the highest bidders. Many Commercial Artists draw "retaining fees" from various sources, others prefer to work full-time employment or partnership arrangement. We teach you not only how to draw what is wanted, but how to make buyers want what you draw. Many of our students who originally took up Commercial Art as a hobby have since turned it into a full-time paying profession with studio and staff of assistant artists; there is no limit to the possibilities. Let us send full particulars for a **FREE TRIAL** and details of our course for your inspection. You will be under no obligation whatever.

Jim Duck **Art Dept. 122**

LET ME BE YOUR FATHER

Unless you are in touch with all branches of industry you cannot see the possibilities of employment, but with our gigantic organisation we are in touch with every sphere of activity, and we know that in many trades and professions there are more vacancies than there are trained men to fill them.

J. H. Bennett

We do not profess to act as an employment agency, but we certainly are in a position to give fatherly advice on all careers and the possibility of employment therein.

Also ask for our NEW BOOK (FREE OF CHARGE) THE HUMAN MACHINE—Secrets of Success

We teach by post in all parts of the world and specialise in all examinations.

Accountancy Examinations
Advertising & Sales Management
A.M.I. Fire E. Exam.
Applied Mechanics
Army Certificates
Auctioneers & Estate Agents
Aviation Engineering
Banking
Boilers
Book-keeping, Accountancy and Modern Business Methods
B.Sc. (Eng.)
B.Sc. (Estate Management)
Building, Architecture and Clerk of Works
Civil Engineering
Civil Service
All Commercial Subjects
Commercial Art
Concrete and Structural Engineering
Draughtsmanship, all branches
Engineering all branches subjects and exams.
General Education
G.P.O. Eng. Dept.
Heating and Ventilating
Industrial Chemistry
Insurance Mathematics
MatriculationMetallurgy
Mining, all subjects
Mining, Electrical Engineering
Motor Engineering
Municipal and County Engineers
Naval Architecture
Pattern Making
Police. Special Course
Preceptors, College of
Pumps & Pumping Machinery
Radio Service Engineering
Road Making and Maintenance
Salesmanship
Sanitation
Secretarial Exams.
Shipbuilding
Shorthand (Pitman's)
Structural Engineering
Surveying
Teachers of Handicrafts
Telephony & Telegraphy
Transport Inst. Exams.
Weights and Measures Inspector
Welding
[Telephony Wireless Telegraphy and Works Managers

If you do not see your own requirements above, write to us on any subject.

HOW TO STUDY

In your spare time when it suits YOU. You fix your own time, you do not GO to your studies, the postman brings THEM TO YOU.

There is nothing that a class-room teacher can show on a blackboard that we cannot show on a white paper. The lesson on the blackboard will be cleaned off, but our lessons are PERMANENT. A class-room teacher cannot give you a private word of encouragement, but a Correspondence Tutor can do so whenever your work deserves it. On the other hand, he can, where necessary, point out your mistakes PRIVATELY.

Present Day Requirements

2,000 Teachers of Handicrafts wanted in Boys' Schools, experience with wood or metal is essential.

MATRICULATION

There are many ways of commencing a career, but Matriculation is the jumping-off board for all the best ones.

CIVIL SERVICE

Suitable to both sexes. Ages 15½ to 24.

G.P.O. ENG. DEPT. CUSTOMS AND EXCISE; INSP. OF TAXES, etc. NO EXPERIENCE REQUIRED. OPEN EXAMS.

We prepare candidates for all

INSTITUTE EXAMS.

TECHNICAL, ACCOUNTANCY, SECRETARIAL, INSURANCE, etc.

ENGINEERS AND DRAUGHTSMEN

All Branches, Employers are advertising for them.

TELEPHONY, RADIO and MOTOR ENGINEERING are expanding rapidly. There are lots of vacancies. Our postal courses will make you eligible. Advice on all careers Free.

IT IS THE PERSONAL TOUCH WHICH COUNTS IN POSTAL TUITION

YOUNG MEN

Young men physically fit and whose careers are not definitely fixed should join the Police Force. We have Special Courses for Entrance & Promotion.

1/- per week brings success. Full particulars free.

Address: Police Dept. 122

TELEPHONE 61070.

TELEGRAMS: "BENETCOL. 61070. SHEFFIELD."

The Bennett College Limited.

FOUNDED 1900.

Dept. 122, THE BENNETT COLLEGE, SHEFFIELD.

EVERY DEPARTMENT IS A COMPLETE COLLEGE.

EVERY STUDENT IS A CLASS TO HIMSELF.

AMATEUR CINE WORLD

VOL I. No. 11.

SIXPENCE | EVERY MONTH

Address all communications to AMATEUR CINE WORLD, Link House, 4-7, Greville Street, London, E.C.1.

FEBRUARY, 1935

Subscription Rates.
United Kingdom and Dominions
3 months .. .. 1s. 10½d.
6 ,, ... 3s. 9d.
12 ,, ... 7s. 6d.
Foreign 8s. 6d. *Post Free*

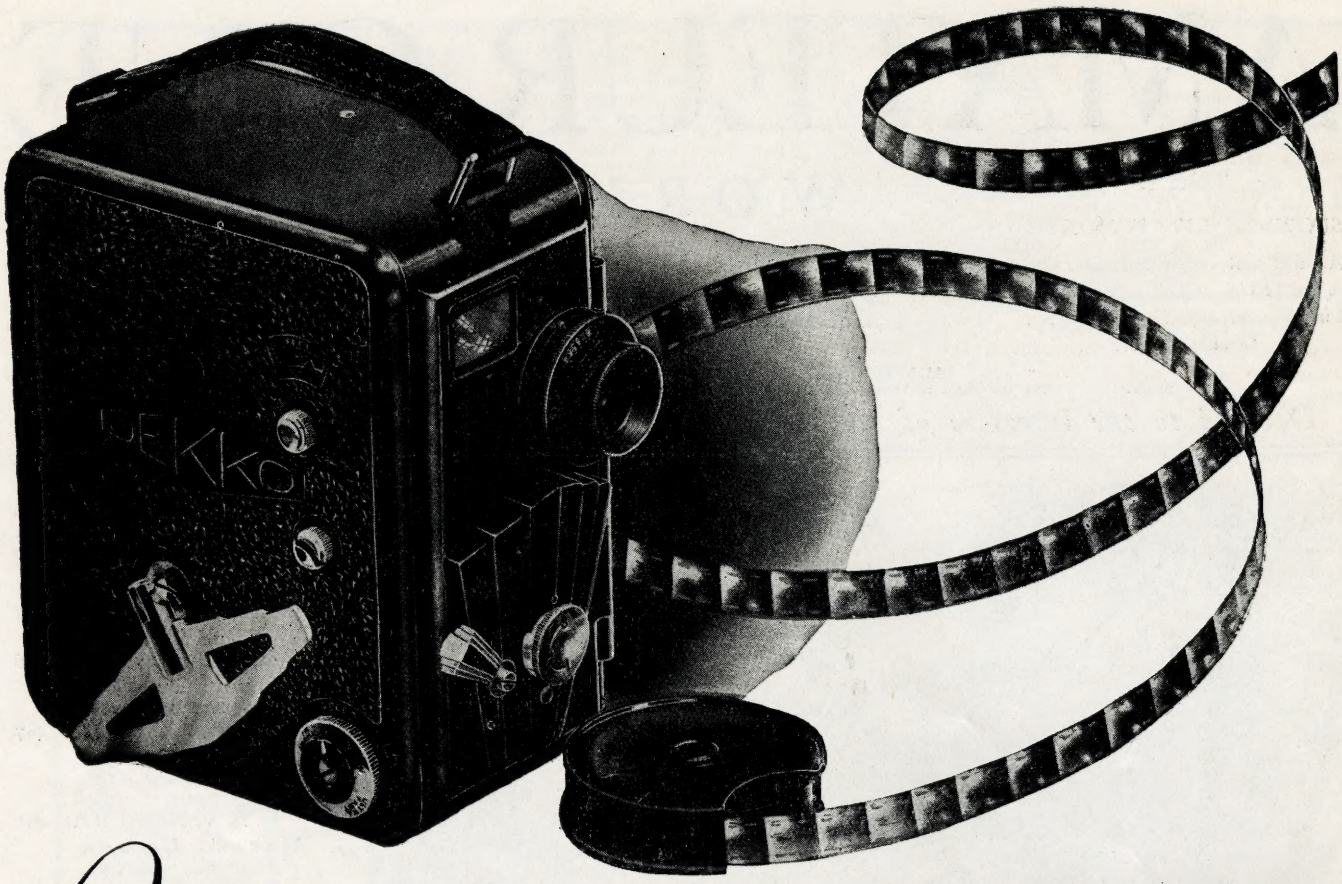
ADVERTISEMENT RATES SENT ON APPLICATION
The proprietors reserve the right to refuse and to suspend any advertisement at any time without assigning any reason therefor.

Devoted to the interests of all Amateur Cinematographers throughout the World.

When Nature puts on her mantle of white, she offers to the amateur movie-maker scenes every whit as beautiful—and as readily obtainable—as she does in her leafy green.

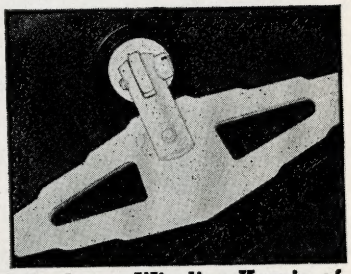
PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS 485
YOUR FEBRUARY NEWS-REEL. By "Traveller" 486
PRACTICAL LESSONS IN TITLING. By Harold B. Abbott 487
SCENARIO WRITING: PREPARING THE TREATMENT. By H. A. V. Bulleid, B.A. 491
MAKING UP FOR AMATEUR MOVIES. By Granville Squiers 493
WHAT'S NEW IN APPARATUS & IDEAS 496
AN EDITING BENCH FOR 9.5 mm. By G. L. Wollaston 499
READERS' PRIZE-WINNING HINTS 500
PROFESSIONAL FILMS: AMERICA INVENTS A NEW TECHNIQUE. By Jean Straker .. 501
"WEEK-END" COMPETITION RESULT AND FULL REPORT 503
OUR CRITICS REVIEW READERS' FILMS .. 507
AMATEUR FILM CLUB PLAYS 513
WHAT THE SOCIETIES ARE DOING .. 515
CINE EXPOSURE TABLE FOR FEBRUARY .. 519

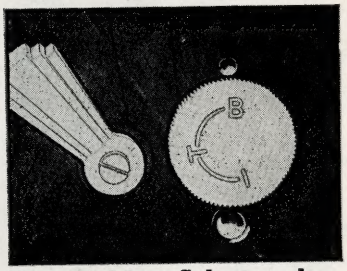


Attractive & Competent

This new British Dekko Cine Camera, housed in a handsome wear-resisting Bakelite case, incorporating every modern feature, yet sells at only £6 6 0. Real s l o w motion pictures which are rock steady, brilliant view-finder of the direct type, constant speed variation from 8 to 64 frames per second, all the advantages of a professional photographer at the amateur's price! Every detail of its mechanism is sound, and all metal parts are chromium plated. Your Dealer will gladly demonstrate this marvellous little camera.



The large Winding Key is of the Non-Rotating Type, and folds back against the camera when not in use.



The Dekko Selector has three positions; B for snapshots, T for continuous motion, I for single pictures and animation.

DEKKO

IT'S A DEKKO - THAT MAKES THE DIFFERENCE

CAMERAS LTD., SLOUGH, BUCKS.

London Depot: 17 Thavies Inn, E.C.1 —— Telephone: Central 1958

THE EDITOR to his READERS

IN this number we give a full report on our "Week-End Competition," together with a criticism of the prize-winning films and an interesting selection of stills from them. As a striking indication of their quality, it is interesting to note that every one of these enlargements is un-retouched. Since a very generous amount of space has thus been allotted to the competition, it might perhaps be thought that this page might more usefully be devoted this month to some other subject. But I feel that the lessons to be drawn from the contest cannot be too strongly emphasised. They strike home not only to the entrants, but to every movie-maker.

First let me indicate the principles that guided us in judging the films. Treatment was regarded as of great importance, but not of paramount importance. The maximum number of marks allotted for treatment was the same as that for editing and photography. Except for titling, the lowest number of marks was settled on the story or theme. These were the broad heads under which the films were viewed, although in between came finer shades of grading.

Now it may be wondered why less marks were awarded for the story than for, to take an instance, the editing. In the first place, the theme of the film was already fixed for the competitor. In the second place it is not so much the story, but how you treat that story which matters. If you choose a good theme or story it follows that the treatment of it will be easier of execution than if the story is second-rate. But even though it may be indifferent you still have a chance of redeeming yourself by imaginative treatment. Imaginative treatment . . . that does not mean weird angles, over-corrected skies, arty composition or any of the other features symptomatic of the clever-clever. Striking and original angles can mean much to a film if they are introduced logically but they irritate and sometimes confuse if inserted without any reference to the pictorial or dramatic context. Indeed, in those cases where such devices were introduced without any real justification, we actually deducted marks. This is not, of course, to say that we put a premium on originality. But it had to be originality that logically assisted the development of the theme. An interesting example of how original camera viewpoints combined with good technique can do this is shown in the illustrations on pages 508 and 509.

The editing, while being quite good throughout, was nevertheless perhaps the weakest part of most of the entries. It is not enough to join up a number of lengths of various shots, however beautiful or striking those shots may be in themselves. The result is not a film. The length of those shots must be carefully regulated to accord with the nature of the subject: peaceful, idyllic landscapes—comparatively long lengths; the bustle of traffic—short lengths, and so on. Then there is the matching of shots to consider, for assuming that you have mastered the elementary principles of cutting, the production will still be but a succession of pictures (although rhythm will have been instilled into it) unless each shot is in some way related to, and follows on logically, the next. Some have an inherent cinematic sense but you can acquire it. Much of it is mechanical. Indeed, the 9.5 mm. prize-winner edited his film without the aid of the projector and did not see it until it was completed. We do not recommend less gifted movie-makers to do this but the fact that it can be done may at least be an encouragement to them. But if the assemblage of the shots was, to some extent mechanical, it was only because they were of a nature which facilitated the editing. They had been taken to plan.

A remarkable example of natural lighting. The central figure is emphasised by the aura round head and shoulders—a case of careful choice of viewpoint.

Your FEBRUARY *News-Reel*

AND HOW TO FILM IT .·. By "Traveller"

"If carefully composed, scenes etc. shadowed in the water make really delightful pictures, and are occasionally most unusual, to say the least."

"FILL-DYKE" month is February, and, as it is likely to live up to its name and floods are news, it seems evident that there is going to be no shortage of material for the next few weeks, at least.

Floods, though bad news to most people, are good news to you and I, and furthermore, they make pictorial news which is more to the point. The hibernating cinematographer will be delighted with the subjects which are presented by overflowing streams, flooded fields, pools and even puddles, that cannot be obtained during the drier seasons. Don't forget to introduce the very necessary human interest, even if it only happens to be a couple of cyclists carefully making their way through flooded waters.

The darkest days are past, and already we are looking forward to the Spring, and the increased brilliance of the light and the reflection from the floods, will obliterate fear of under-exposure even when using fairly slow stock.

I prefer to take my flood shots from a stationary car—I don't get my feet wet!—and I am able to secure some quite interesting matter for my news-reel, but the more venturesome cineman, equipped with waders or thick rubber boots, will do just as well, if not better. A tripod is useful, especially when using a standard outfit, but care is necessary in placing the legs in the ground covered by the water. If carefully composed, scenes mirrored in the floods make really delightful pictures, and are occasionally most unusual, to say the least.

"Blessing the Throats"

There is another old custom this month, which I have not previously referred to. This is the "Blessing of the Throats," which takes place at St. Etheldreda's Church, High Holborn, London, W.C.1. on the 3rd. The ceremony is performed at 1.15, 6 and 8 p.m. Press photographers always seem to have complete freedom during this interesting ceremony, which includes the blessing of people suffering from various throat troubles and there seems to be no reason why the amateur cine worker should not endeavour to record this ancient custom.

I have never heard of any cinematographer attempting to secure pictures of this ritual, but I don't think anyone has ever tried. Permission of the resident priest, beforehand, will be necessary, of course. But I don't think he would object, providing you did not use a particularly noisy machine and made yourself as unobstreperous as possible.

A whole reel could be devoted to Cruft's Dog Show, in London, on the 6th and 7th. Of course, the worker with the "soup-plate" lens is likely to get the better material inside the Agricultural Hall, but the f/3.5 worker has an opportunity for some good shots as the dogs arrive. That is, if he shows a little ingenuity. And, last of all, St. Valentine's Day suggests some novelty—in the way of a few feet of extra film in the reel this month, surely.

The football enthusiast is well catered for this month for several rounds of the Association F.A. Cup competition are being played off, and with the increased brilliance of the light there seems to be a real opportunity, at last, for some crisp football footage.

FEBRUARY EVENTS

2	Wales v. Scotland (rugby), Cardiff.
2–3	The European Championship in Speed Skating, Helsingfors.
3	Ancient custom of "Blessing the Throats," St. Etheldreda's, High Holborn, London.
6	New Zealand Day.
6–7	Cruft's Dog Show, London.
7	United Hunts Ball, Savoy Hotel, London.
9	England v. Ireland at Twickenham, London.
9–10	The World Championship in Figure Skating for Ladies, Vienna.
11–16	Imperial Horse Show, New Delhi.
13–15	Waterloo Coursing Cup, Altcar, near Liverpool.
15	St. Valentine's Day.
16–17	The World Championship in Figure Skating for Men and Pairs, Budapest.
16–17	The World Championship in Speed Skating, Oslo.
22–23	Sussex Open Badminton Championships, Sussex County Sports Club.
23	Ireland v. Scotland (rugby), Dublin.

During the month Association Football F. A. Cup Competition Rounds.

PRACTICAL LESSONS IN Titling

BY HAROLD B. ABBOTT

Here is the first of a new series of articles written as a result of exhaustive experiments specially undertaken for "Amateur Cine World." Each article is literally crammed with facts all based on actual experience. They are the sort of facts you really want to know—distances and sizes of title cards and how to compute them with accuracy for yourself, focal lengths of lenses, supplementary lenses, etc. The tables of figures are entirely authoritative, being compiled from the results of numerous tests, and should be kept for reference.

Fig. 1 Cine Kodak titler in use. It is described in this article

ANYONE who has the opportunity of seeing a large number of amateur films must be struck by the average crudeness of the titles. What is the reason for it? Is it because the amateur, having achieved a worth-while film, promptly loses interest and regards any old titles as good enough? I think not. Most of the indifferent titling is due, I believe, to lack of information on the practical details of the process. Many articles, some of them excellent, have been written on the subject of titling, but they mostly treat of the matter in a general way and the amateur is left to work out for himself the actual data for his own particular conditions.

To some extent this is inevitable but requests from readers have indicated that there is need for rather fuller information than is usually provided. For this reason I propose to actually make a number of film titles under varying conditions, to (metaphorically) admit the reader to my laboratory while I make them, and to tabulate the findings for future reference.

First I must record my indebtedness to Kodak Ltd., and to the City Sale and Exchange (Lime Street branch) for the loan of cameras and apparatus beyond my normal equipment. Only by their kind co-operation has it been possible to conduct actual experiments with many pieces of apparatus and thus to give to each individual cine-photographer the information he requires for *his* particular equipment.

Now, let's start right at the beginning for the sake of our old friend "the beginner." You know, of course, that a cine title is first drawn, written, painted, or otherwise inscribed on a piece of paper or card and this "title-card" is then photographed by means of the cine-camera. You also probably know that there are a number of titling outfits on the market—some of them of the "inscribing" variety, and others of the movable letter sort: these will be dealt with as we go along.

Assuming that you are not buying a titling outfit (in most of which the size of "title card" is already decided for you), the first consideration will be the size of original title to adopt. In this connection it should be borne in mind that the smaller the original title the greater will the defects of line and lettering be magnified; therefore a size of approximately 9 x 7 in. may be regarded as probably the best all round.

Of course, larger and smaller (especially smaller) sizes are used, $4\frac{1}{2}$ x $3\frac{1}{2}$ in. and even $3\frac{1}{2}$ x $2\frac{1}{2}$ in. being quite popular. Incidentally the three sizes just quoted are the same as the title pictures provided in each issue of the *Amateur Cine World*, and therefore form a most useful range from which to select a size to be adopted as standard.

Whichever size of card is

For use in Cine Kodak 8mm. and Pathescope titler

(Continued on page 489)

For use in the larger titlers such as Kodak, Bell-Howell, Dallmeyer, Ensign and the Cinepro S.K.S. titler. The last-named is reviewed in this issue.

Distances and Sizes of TITLE Cards

(Continued from page 487)

adopted there will be a certain distance from the camera at which it must be placed in order that the image of the card shall exactly fill the photographic area of the film. This distance depends on the focal length of camera lens and the size of film, and it could be calculated from the formula : as w is to f, so is t to d, where

w = width of photograph on film.

f = focal length of lens.

t = width of title card.

d = distance from camera to title card.

Example 1.—The width of photograph on 9.5 mm. film being 8.5 mm. and the focal length of lens, say, 25 mm., it is desired to know what distance between camera and title is necessary for a card 9 inches wide. Now, w (8.5 mm.) is to f (25 mm.) near enough one-third ; therefore t (9 in.) is one-third of d which must consequently be 27 inches (*Ans.*)

Example 2.—The width of photograph on 16 mm. film being 10 mm. and the focal length of lens, say, 25 mm., it is desired to know what size of title card would fill the "frame" at a distance of 20 inches. Now, w (10mm.) is to f (25mm.) exactly two-fifths ; therefore t must be two-fifths of d (20 in.). *Ans.* : Title must be 8 inches wide.

That is theory, and it works out right in practice ; but the table given here has been compiled as a result of actual tests and careful measurement with a large number of cameras in all sizes. To use the table it is only necessary to know the focal length of lens and the gauge of film.

Focal lengths are usually marked on the lens mount, but the following list may be found useful, particularly as it includes some cameras on which the focal length of lens is not marked. The list is not claimed to be exhaustive either as to cameras or lenses, but it is representative of the majority of instruments possessed by the amateur. If the reader is unable to ascertain the focal length of his lens, the makers will give the information.

Fig. 2. Diagram for computing sizes and distances (see article)

Cine Kodak-8	f/1.9	13 mm.
do.	f/3.5	12.5 mm.
Pathescope	f 3.5 or Meyer f 2.8	20 mm.
do.	Meyer Plasmat f/1.5	¾ in.
Cine Nizo	normal f/2.9 or f 3.5	20 mm.
do.	f 1.5	25 mm.
Dekko	f/3.5	20 mm.
do.	f 2.5	23 mm.
do.	f/1.9	1 in.
Coronet	f 3.9	27 mm.
Alef	f 1.5, f/2.8 or f 3.5	20 mm.
Cine Kodak, 16mm.	f 1.9	25 mm.
do.	f 3.5	20 mm.
Ensign Kinecam	f 1.5 or f 2.6	1 in.
Siemens	f 1.5 or f/2.8	20 mm.
Filmo	f 3.5	1 in
Filmo Watch-Thin	f/3.5	20 mm.
Agfa Movex	f/1.5 or f/3.5	20 mm.
Paillard-Bolex	f/1.5 or f/2.5	1 in.

TABLE OF DISTANCES AND SIZES OF TITLE CARDS.

Gauge and Focal Length	SIZE OF TITLE CARD $8\frac{1}{2}$"x$6\frac{1}{2}$"	$5\frac{3}{4}$"x$4\frac{1}{4}$"	4" x 3"	3" x $2\frac{1}{4}$"
8 mm. Film 12.5 mm.	22"	15"	$10\frac{1}{4}$"	$7\frac{3}{4}$"
,, 13 mm.	23"	$15\frac{5}{8}$"	$10\frac{7}{8}$"	$8\frac{1}{8}$"
9.5 mm. Film 20 mm.	20"	$13\frac{1}{2}$"	$9\frac{1}{2}$"	7"
,, ¾ inch	(On test, identical with 20 mm.)			
,, 23 mm.	23"	$15\frac{5}{8}$"	$10\frac{7}{8}$"	$8\frac{1}{8}$"
,, 25 mm. (1 inch)	25"	$16\frac{7}{8}$"	$11\frac{3}{4}$"	$8\frac{3}{4}$"
,, 27 mm.	27"	$18\frac{1}{4}$"	$12\frac{3}{4}$"	$9\frac{1}{2}$"
16 mm. Film 20 mm.	17"	$11\frac{1}{2}$"	8"	6"
,, 25mm. (1 inch)	$21\frac{1}{4}$"	$14\frac{3}{8}$"	10"	$7\frac{1}{2}$"

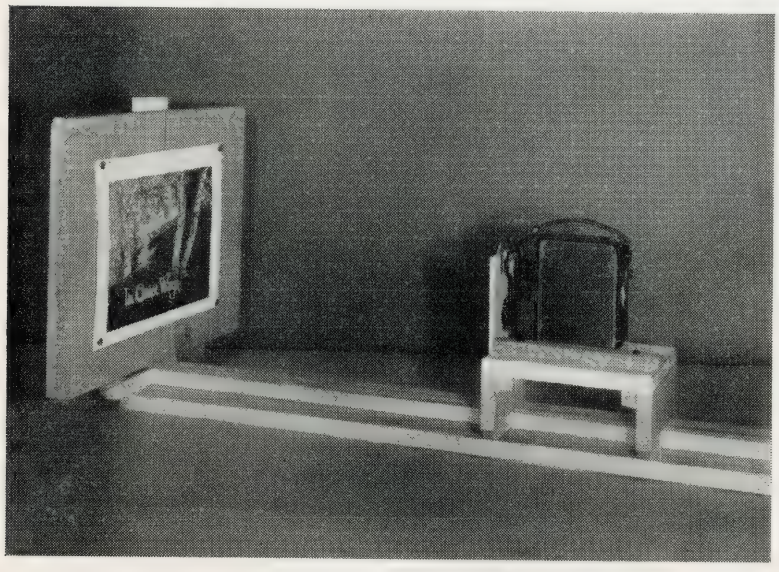


Fig. 3. Home-made title stand described in this article

The figures in the columns represent the distances necessary between front surface of camera lens and title card for each of the sizes shown. These sizes are *actual dimensions photographed* ; it will be observed that they are slightly smaller than the *Amateur Cine World* titles. This has been done in order to allow a margin for error when setting up the title to be photographed. I have also included an intermediate size ($5\frac{3}{4}$ in. x $4\frac{1}{4}$ in.) for the benefit of those who may wish to use ½-plate photographs as title backgrounds. The full dimensions of a ½-plate are, of course, $6\frac{1}{2}$" x $4\frac{3}{4}$".

Other sizes and distances may be computed from the table because the relationship is always proportionate : thus, if a title card $8\frac{1}{2}$" x $6\frac{1}{2}$" requires to be 22 inches from the camera, a card 17" x 13" must be placed at 44 inches. Or, again, if the amateur has a supplementary lens for a distance of 3 feet

(Continued on next page)

The PRACTICAL *Way to* TITLING

(*Continued from page* 489) and the table shows him that with his camera a title card at 18 inches must be $5\frac{3}{4}$" x $4\frac{1}{4}$", then he knows that he must have a title card $11\frac{1}{2}$" x $8\frac{1}{2}$" (plus a margin for error) in order to use his 36-inch lens. Intermediate sizes are also proportionate, and if the reader does not feel competent to work out the arithmetic of it the best plan is to draw a diagram (see Fig. 2).

Suppose, for example, he has a 16-mm. camera with 20 mm. lens: our table tells him that at a distance of 17 inches the size of title card is $8\frac{1}{2}$" x $6\frac{1}{2}$". He therefore draws a line AB and at a point 17 inches from one end intersects it by a line CD at right angles, $8\frac{1}{2}$ inches

Fig. 4. Title card by Japanese 9.5mm. enthusiast, Mr. Teizo Nakao

in length ($4\frac{1}{4}$ inches above and below the first line). Join BC and BD and extend these lines if necessary. Now, by marking off any required distance along AB (from B) and intersecting at that point by a line at right angles to meet lines BC and BD, the length of the intersecting line will indicate the width of title which would be photographed at that distance from the camera. The height of the title card must be three-quarters of its width.

Finding the Distance

Alternatively, if it be desired to find the distance necessary for a title card of a particular width, the same diagram answers. In this case a rule (at right angles) is moved along the line AB until the lines BC and BD meet the edge of the rule at the desired distance (i.e., the width of proposed title) apart. The distance from B to the point where the rule intersects the line AB is the distance at which the card must be set from the camera. It is, of course, important that the rule be at a true right-angle to AB.

Should the measurements required be such that the diagram is inconveniently large it may, of course, be scaled down to one-half or one-quarter actual size, extra care being taken over the accuracy of the drawing.

Well, that, I think, completely covers the question of distances and sizes for all lenses; but you are not yet ready to make a title. You must have a supplementary lens, and this and other interesting matters will be dealt with next month. Before leaving you, however, a word or two about the illustrations accompanying this article.

The first shows a Cine Kodak Titler in use. This titler accommodates a title card size $4\frac{1}{4}$" x $3\frac{1}{4}$", but the actual area photographed is $2\frac{5}{8}$" x 2" with the Cine Kodak-8; $3\frac{1}{2}$" x $2\frac{5}{8}$" with the Cine Kodak, 16-mm. with 20 mm. lens; and $2\frac{7}{8}$" x $2\frac{1}{8}$" with the 25 mm. lens. A guide mask (shown in the illustration but actually removed when photographing a title), with an opening $2\frac{1}{4}$" x $1\frac{3}{4}$", is provided to show the approximate area which will be registered on the film. It is important to use this mask, otherwise you may find your titles "running off the picture."

Illustration No. 3 shows a home-made title stand which I have had made especially for this series of articles. It will accommodate title cards up to 15" x 12" and has a maximum effective distance of 40 inches (full length not shown in illustration). The supplementary lens holder permits of these lenses being easily and quickly changed, and the construction has been purposely kept as simple as possible.

The Japanese title card is an example of the artistry of a 9.5 mm. enthusiast in Osaka, Mr. Teizo Nakao.

NEW 9.5mm. ORTHO FILM.

USERS of 9.5mm. cameras will be very interested to hear that a new 9.5mm. Ortho Reversible Film is shortly to be placed on the market at a price of 2/4 per 30ft. length. We are at present testing this new stock and a full review will be given in the next issue of *Amateur Cine World*.

The Camera Co., of 320 Vauxhall Bridge Rd., have submitted to us a sample of a special humidor can they are marketing. It will hold any 300 or 400ft. 9.5mm. reel and contains a special humidifying pad. These cans are being sold at the considerably reduced price of 1/9 each (postage 3d.) or six for 10/- post free. It should be mentioned that they are not shop-soiled, but are quite new.

BOLEX DA CONVERSION.

The Bolex DA projector is well known to most of us because for a long time it was the only machine which would project both 9.5 mm. and 16 mm. film, a great boon to the worker who wishes to change from one size to the other without destroying or wasting his earlier efforts. The first model of this instrument was equipped with a 250 watt lamp, the light being reflected through the gate by means of a prism.

This useful machine is now available with a 400 watt illuminant. The price of this is £37 10s. 0d. as compared with £36 for the 250 watt model. Those of our readers who already possess the 250 watt machine can have it converted to 400 watts. This conversion includes the cost of providing and installing a new motor, a new fan of even higher cooling efficiency, reconstruction of the lamp house and the provision of a new lamp, and costs £5 10s. 0d.

SCENARIO WRITING: PREPARING THE TREATMENT

This is the second of our series on Scenario-writing. The first appeared last month. The treatment of a story designed for filming is merely a brief narrative of it as it will appear on the screen. It is the intermediate stage between story and scenario, and should never be left out. Never try to work from story to scenario in one step.

By H. A. V. BULLEID, B.A.

LAST month we discussed the basic differences between a story and treatment which is written from it and we found that the treatment must conform to four fundamental standards. One of these was that certain definitely unfilmable words and expressions must at all costs be avoided; generally speaking, they include anything which implies vagueness of time, manner, method, action or place.

Further, they include such obvious unfilmables as thoughts, inner feelings and so on (excepting, again, specific cases of showing thoughts, etc.)

Here are some commonly-met-with examples:— "Often" "everywhere —" "seemed to think—" "soon became apparent' "became increasingly clear—" "In her heart there welled up —" "She felt she must scream—" "Everyone seems to think—" and so on. Such expressions may serve admirably as a guide to the content of sub-titles, but as narrative for screen action they are absolutely useless.

Wherever possible make good use of the patterns thrown by shadows, provided such pattern can be made an integral part of the film and not an unrelated adjunct.

A treatment must above all be *concrete*, and *must* describe the action as it is to appear on the screen.

Consider, then, the word "often" in a treatment. To screen this we are in fact being asked to show the piece of action which happens "often" a number of times on the screen. We might shoot the scene and have ten copies of it printed, showing each one after the other in the finished film. This would unquestionably bore the audience.

Again, the word "everywhere." Suppose a badly-written treatment read "*He searched everywhere for the ring.*" Or, "*They looked all over the place for the missing child.*" Imagine the tedium of seeing upon the screen every square yard of the countryside being combed for two days by the weary seekers of child (or ring). Such vague descriptions must in all cases be condensed into crisp and concise incidents which will portray pictorially the action hinted at in the original sweeping adverb. This is where the ingenuity of the treatment-writer is called upon. He must cut out the unfilmables and substitute some device of the cinema which will adequately replace them.

For "*He often turned up quite unexpectedly, and Joan was beginning to find his presence merely irritating,*" the treatment might read "*Joan looks up to see him approaching. She says sarcastically: 'Hullo, here again? I haven't seen you for quite two hours.'*" This example makes justifiable use of a title, the wording of which covers both the word "often" and the equally unfilmable expression "beginning to find—." Expressions such as "everywhere they searched—" can be treated, for example, by showing the party set out, drawing blank in one pictorially effective place, then mixing to the tired men returning at sundown. Then—just a shaken head, and a gesture.

Such gestures and head-shakings must be mentioned in the treatment, but not laboriously described. This statement leads to the consideration of just where the dividing line comes between the work of the treatment—and the scenario-writer. Stated roughly, and referring to the above example, the treatment would read: "*The weary men return at sundown after a day of hopeless search. The only response to anxious enquiries is a shrug or a shake*

(Continued on next page)

Easy Stages in Scenario Writing

(Continued from previous page)

of the head." The scenario, however, would definitely detail shots of the men returning, others hurrying to interrogate them, the question being asked, and finally the shaking head, and shrug. I will describe this in full next month.

We have now examined, in considerable detail, both the ideal and the execrable in treatments. It remains to examine the most satisfactory methods of arriving at a sound treatment from a given story. The first thing to do is to get to know the story thoroughly. This usually entails reading it twice on end, and then again after a space of two or three days, because this interval will serve to clarify the events of the story in one's mind, and will enable one to preserve a correct sense of proportion.

Flash-Backs Impair Tempo

A synopsis should then be written, including every point of the story and in the original order. This synopsis should then be re-written in the order it will probably assume in the treatment. This re-arrangement is extremely important, as it governs the very structure of the film. Further, it should serve as a complete guide to the treatment, because the re-arrangement should have eliminated all wanderings and back-references the story may have contained. Such probings into the past (" *There came into her mind that indelible picture of childhood days, when Ronnie had played hide-and-seek with her among the shrubs surrounding the lawn*—") should where possible, be put as an earlier opening to the story rather than as a flash-back. Though sometimes unavoidable, flash-backs definitely weaken the structure and impair the tempo of a film, because one often sees them as a rather obtrusive explanation of a piece of action whose straight pictorial representation is thereby interrupted.

An exception to this is the case where an entire story is told in flash-back, the ending providing a strange twist on coming back to reality. Another exception is the flash-back used to represent thoughts in a man's mind in a short period of stress. An example of this was the professional film, " Two Seconds," in which Edward G. Robinson did an effective survey of his rather sordid filmic life in the time specified, seated in the electric chair. Such variations from straight action must be very carefully indicated in the treatment.

Dialogue which it is intended to show in a sub-title should be distinguished in some way from the various remarks the characters can quite legitimately be made to make even in the treatment. For example : " *They walk up to the door, and pause a moment while John fumbles with the lock. He gets the door open and holds it for her to enter, saying with a smile 'Ladies first.' The door slams shut as they walk into the hall, and cross to the radiator. The girl smiles. John says : 'Our own home at last.'* "

Pictorial Metaphors

In this example, one would naturally require no sub-title for ' Ladies first,' which is probably only mentioned in the treatment because it is the type of facetious remark that John would make. On the other hand, ' Our own home at last ' is probably important, so in the treatment it must be marked in some way as an indication to the scenario-writer. The latter, of course, may choose to ignore it, but if he does it will be for some good reason.

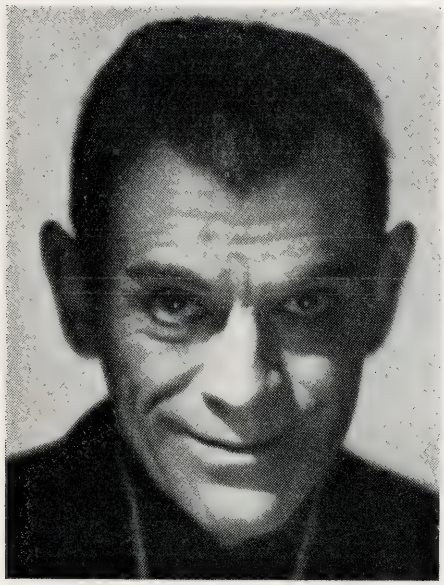
The last thing to be borne in mind when writing a treatment is the almost universally ignored fact that pictorial metaphors can be used with absolute justification. One should never hold back from writing, for example, a sentence such as the following : " *He watched her smile, then laugh—a rippling, musical laugh, like the tinkling waters of a softly-flowing brook, shimmering in the sun.*" There is no reason whatever why the description used should not be transferred directly to the screen. If the scenarist, and then the director, are both taken by the idea, the writer of the treatment will indeed have scored a point. And if he is nervous of such ideas, let him take courage from the fact that both the above-named gentlemen are waiting to blue-pencil his work.

The next article in this series, to be published next month, will deal with the preparation of the scenario, or shooting script, which is in effect a detailed list of shots.

It is not generally recognised that there is excellent cinematic material in the seashore in winter as well as summer, the cold, hard light of winter making many interesting effects possible.

MAKING UP *for* Amateur Movies

By GRANVILLE SQUIERS



Boris Karloff, who may be regarded as Chaney's successor, as he appeared in "The House of Doom." Compare this make-up with that he assumes for "The Old Dark House" (page 495) Karloff, whose real name is Pratt, is probably best known for his Frankenstein roles.

He was the greatest master of make-up of them all — the late Lon Chaney.

IT is not necessary for the experimenter in make-up to purchase an expensive outfit; in fact, it is better to acquire materials only as they are needed. In this way the beginner saves money and does not attempt to run before learning to walk.

First comes the production of what is termed a "straight" make-up or, roughly speaking, a make-up that will make you appear to be yourself, but at your best. Later, we shall see how a knowledge of "character" make-up, i.e., one that alters the personality of the player, can be called on to improve the appearance of the "straight" player, but for the moment let us keep to essentials.

We will suppose that you are a normal-looking young man or woman who has been asked to go on in a ballroom scene. The director is striving for a smart effect and the cameraman has advised him that the glow of health on the cheeks of certain performers will not match with the sallow complexions of others, so that it would be better for all to be made up.

In the Early Days of Films

No make-up expert of my acquaintance, professional or amateur, clings rigidly to any one brand of materials, but uses whatever experience has taught him to be best for a particular purpose. Many evolve concoctions and quiffs of their own and like all experts, disagree about details.

Until a few years ago the only make-up used for films was the thick theatrical greasepaint, made in sticks. It had a good variety of tints but only a few yellowish shades photographed well. Then as cameras and film became more searching and studio lamps and heat increased, blemishes in make-up became more apparent. Soon directors began to drop actors and cast for types who needed no make-up, except a photographic surface to their skins.

The thick greasepaint had always been applied after the pores had been filled with cold cream, in order that it might be easily removed. Now they wanted something that was less mask-like in effect and would stay put. Thus came the idea of making a thin greasepaint and mixing it on the face with cold water. Try to remove a grease stain from anything with cold water and you will realise the soundness of the principle. Fine powder of a similar tint was pressed into the paint and the resultant thin surface stood wear and tear without masking the expression.

Make-up to Suit Different Film Stocks

Max Factor of Hollywood experimented with various tints to suit different film stocks and marketed the result of his researches in toothpaste-like tubes. These sell here at 3/6 per complexion and each must have its corresponding tin of powder at the same price. This price seems high compared with the 6d. stick paint used under any good powder but it is economical since only a $\frac{1}{4}$ inch ribbon is used at a time. Furthermore, the varieties are well classified and mistakes and poor results are minimised.

Leichner of Berlin, the best known European maker of stick greasepaints, has now evolved a new film make-up called Kamera Klear, to suit the latest cine developments. It is put up in glass jars costing 2/6 each, the corresponding tins of powder costing 1/3 and 2/6. He also manufactures a Panchromo greasepaint stick at 6d. which is used with the powder mentioned above.

Those who consider expense will be influenced in their choice by the extent to which they want to experiment—and this introduces another point. Every person has a shade of complexion in which they look

(*Continued on next page*)

This is the second article in this series. In the first Mr. Squiers recommended that amateurs should learn the principles of the art of make-up by first practising on their own faces. The finest expert in the world, he stated, could obtain better all round results on his own face than he could on anyone else's. The great point to remember is to keep the make-up light. Don't plaster on the shadows, for the majority of the picture should be highlights.

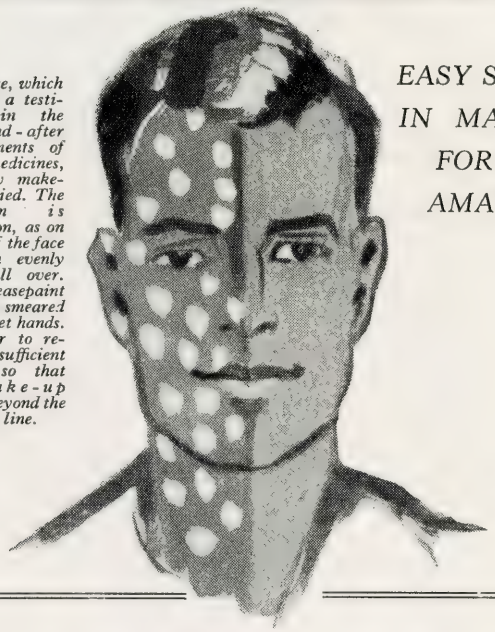
How to APPLY MAKE-UP

(Continued from previous page)

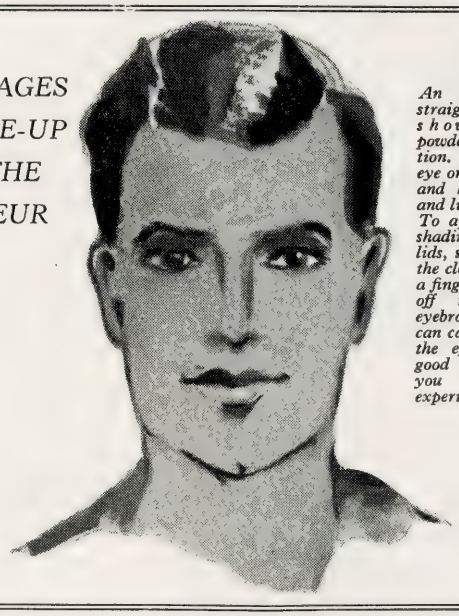
their best. There are eight standard, European type, shades to choose from, yet if you care to be thorough enough to search for it, you may achieve an ideal blend. In professional studios this is carefully experimented for.

For character make-ups, especially those of varied nationalities, several still use ordinary stick paints with excellent results and since the best makes are of quite light consistency I know of no reason why they should not be applied with water. For your appearance in the ballroom scene you will require a flesh paint foundation or groundwork—both terms are commonly used. Obtain manufacturers' charts or catalogues and you will find a choice of paints classified for males and females. These are each divided into blondes or brunettes. Should you modestly consider yourself merely "mousey" then enlist with the blondes to whom you really belong.

This figure, which looks like a testimonial in the before-and-after advertisements of patent medicines, shows how make-up is applied. The foundation is dappled on, as on the left of the face and then evenly spread all over. The greasepaint should be smeared on with wet hands. Remember to remove sufficient clothing so that the make-up extends beyond the visibility line.



EASY STAGES IN MAKE-UP FOR THE AMATEUR



An example of straight make-up showing the powdered foundation. The upper eye orbit is shaded and lashes, brows and lips made up. To apply the eye shading to the top lids, smear it over the closed eye with a finger and blend off towards the eyebrow. Some can carry it up to the eyebrow with good effect, but you need to experiment first.

Blondes and Brunettes

Blondes and brunettes are subdivided into pale or sunburnt types. Before joyfully plumping for sunburn remember that unless you are naturally sunburnt you may create curious contrasts with hair and partings. Buy powder to match, and a lambswool puff that will fit into the powder tin. Avoid the swansdown puffs which moult and clog with grease. A very soft brush or haresfoot is necessary for removing superfluous powder. A small, stiff brush—old tooth brushes do admirably—will take unwanted powder off eyebrows, lashes and edges of hair. Ladies will also require a liquid body make-up for arms, backs and all flesh that will be exposed to the camera. This matches the facial make-up and does not come off when normally brushed against. In any case, it does not stain fabrics like greasepaint. It is applied with a small sponge or cotton wool.

No rouge is used on the cheeks, but a reddish brown paint is needed for the lips and another, called lining paint, for shading the eyelids. Add a brown eyebrow pencil and in the case of ladies, either false eyelashes or brown masque for colouring the natural ones. Discoloured or gold-filled teeth can be improved enormously by painting them with special, quick-drying white enamel. Leichner makes this in three shades. It holds well but can easily be flaked off afterwards. Blotting paper, cut into small sections, is invaluable for dabbing up perspiration without impairing the make-up, but since the latter has to be removed eventually, have plenty of cold cream or other pure grease for this purpose, as well as soft rag. Butter muslin is excellent and is cheap enough to be thrown away when grease soaked.

First remove sufficient clothing to ensure that your make-up will extend beyond the visibility line. Also remember that greasy fingers and flying powder do not improve garments and take precautions accordingly. With the skin well cleansed, stand before a mirror in any good light and dabble the face with water. Then spot it all over with thin blobs of greasepaint and with wet hands smear this evenly all over the features. Don't neglect the lips, the corners of the nose, the neck and ears. Keep away from the thick of the eyebrows and from lashes. This simple accomplishment of a thin, even film of groundwork is most essential to a good make-up.

Make-up for the Eyes

Next pencil the eyebrows on their natural lines. Ladies may usually extend the outer ends but men should only use such aids to beauty with great circumspection. Now apply the lining or eye shading to the top lids, smearing it over the closed eye with a finger and blending off towards the eyebrow. Experiment here. Some can carry it up to the eyebrow with good effect. Next

The USE *of* POWDER

the lips. Again follow the natural lines but at first keep within them, since a small mouth generally looks better than a large one. Ladies may exaggerate in the centre to obtain a rosebud.

Then comes the powder which is *pressed* into the foundation. Don't be wasteful but put the tin on a clean sheet of paper, shake superfluous powder off the puff before applying and return the residue later. This necessary pressing in of powder, as against the usual method of dusting or rubbing it on, uses up quite enough without spreading it over the dressing table and mirror. Now with a soft brush or haresfoot brush off the superfluous powder. Take time and care over this operation as it helps to fix the make-up. The powder that has gone on to the lashes and brows does not matter. It can be removed with the small hard brush that also serves to clean up the edges of the hair.

Touching Up Eyelashes

Sets of false eyelashes carry their own instructions. If they are not used ladies should brush their lashes with masque, upwards for the top and downwards for the bottom lashes. The outer corners of the eyes can be slightly elongated with the pencil. Men rarely require to make-up the eyelashes, but if they are very light, cut a curve in the end of a small visiting card so that it fits under the lashes to protect the lids from marks and smear the lashes lightly with brown paint or, darken them with the pencil. Never apply enough to clog them and don't use black.

Finally comes the application of the body wash. When it is dry a gentle application of powder will blend any demarking line. Finish dressing, add the usual tittivations and you will have a reliable make-up that is certain to photograph well. Experience may teach you how to improve it but it will suffice for all ordinary purposes. Before each camera shot blot off all moisture and repair any damage with an almost bare powder puff. Watch the vicinity of the eyes. Greasy eyelids are too commonly seen on the professional screen. To remove the make-up give all greasy parts a liberal coating of cold cream or similar remover. Work it well in and wipe all off with a soft, dry rag. This is best done twice, after which soap and water may be used. Skins vary in sensitivity and though all materials are beneficial, some may find it to advantage to use an astringent lotion or apply cold cream to the face on going to bed.

The striking make-up used by Boris Karloff for his part of the sinister servant in "The Old Dark House." Refer back to the photograph of him on page 493 and you will note that even the contours of the face are changed.

Black and White Film Sets

WITH the exception of certain natural exteriors, all the sets in Von Sternberg's next Paramount picture "Caprice Espagnole," will be in black, white or grey and shades between. Sternberg calls this "cameratone." The advantages of "cameratone," he says, "are that it permits a finer control of camera effects, rules out guess-work and on the whole seems a lot more sensible than splattering a set with colour which must eventually be reduced to black and white and intermediate tints."

Marlene Dietrich will, of course, be the star of "Caprice Espagnole." Does this picture herald a cycle of films built round a piece of music, for "Caprice Espagnole" is a well-known work by Rimsky Korsakov? We have already had "Bolero" which featured Ravel's composition of the same name.

WORLD-WIDE SPORTS FILM COMPETITION

The first International Competition for the best film dealing with sports will take place during the Berlin Olympiad, 1936. Any nation, producing firm, or indeed, any amateur, may enter this competition, which will be for films edited during 1932-3-4-5.

The story of the film must be exclusively based upon sports without exception as to the kind of sport. Films based upon scenarios of a theatrical character will not be admitted to the competition. The films to which prizes are awarded will remain the property of the competing firms or producers.

In view of the locale, the president of the executive committee dealing with the competition will be the Reichsfilmkammer President, as representing Germany. One first, one second and one third prize will be awarded to the three best films in the order of their official classification. The jury will be composed of members of the Executive Committee and one representative of each nation taking part. Eminent authorities in the sports world will be called upon to take places in this Committee.

Copies of the regulations governing the competition can be obtained from The British Film Institute, 4, Great Russell Street, London, W.C.1.

The many admirable action photographs in this month's "Superman," the well-known 9d. monthly for athletes and physical culturists, should give intending competitors inspiration.

What's NEW in

THE ELMO PROJECTOR

The Elmo 9.5 mm. projector has been submitted to us for examination by Abbott Brothers of Ilford. It sets a new standard in 9.5 mm. projection. As will be seen from the illustrations, this instrument bears a strong resemblance to existing 16 mm. apparatus. It is of solid cast construction and the finned lamp house contains a " bi-plane " 500 watt projection lamp, which is very efficiently cooled. There is a safety shutter, and the projection light is reflected through a prism. It will give a picture from 9.5 mm. film 10 feet wide.

The instrument is entirely self contained, having a built-in resistance enabling it to be run on 220-250 volt mains, while a separate model is available for 110-120 volt mains. A voltmeter is fitted. The voltmeter is illuminated by means of a separate pilot light which can be detached and fitted on to a lug on top of the lamp-house to give illumination during threading operations.

Built-In Resistance.

The universally wound motor has the usual rheostat control, and change over to rewind the film. Rewinding can also be accomplished by geared hand drive on the top spool arm. Framing is accomplished by a lever to the right of the lens mount, and the whole instrument tilts easily on its massive base. There is a non-automatic still picture device. An interesting feature is a built-in resistance and plug which enables a stand lamp to be plugged in to the machine and dimmed out when starting projection. The room lights could be controlled through this device.

The instrument is supplied with a 2 in. projection lens as standard, and this is of high quality, while 1½ in. and 2½ in. lenses can be obtained if desired. The machine comes in a leatherette covered wood case lined with velvet, with necessary accessories, at a price of £31 10s. 0d. The 8 mm. and 16 mm. models are identical in design and price.

On test we found the projector easy to handle, and extremely efficient in its light emission, while the film was moved through the gate smoothly and evenly at all speeds, without flicker or jumping on the screen.

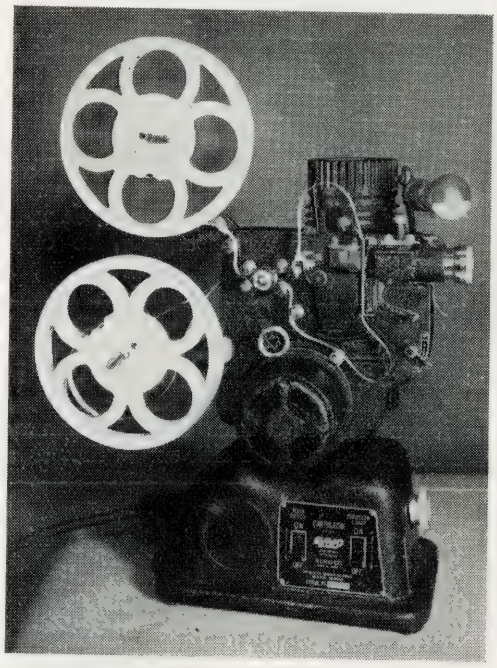
ENSIGN ' UNIVERSAL ' FILM SPLICER.

The requirements of a good splicing machine are that it shall shear the film to length with extreme accuracy, scrape all the unwanted emulsion cleanly away, avoid scraping too deeply and weakening the film, make a perfect overlap which does not show any white flash on the screen and exert firm pressure, ensuring freedom from bubbles and a clean firm splice. A good splicer should also be easy and convenient to handle and should perform its functions perfectly and repeatedly. When a splicer does all these things not only for one size of film but for five different types it can truthfully be included in the ' super ' class. The new Ensign 'Universal' Film Splicer merits this description. We mentioned it briefly last month. Below is a fuller report.

The two outstanding features of the new instrument are the control of the scraping and the multiple duties which it will perform. The ' Universal ' splicer will deal with 16mm. silent film, 16mm. sound film (both Continental and American standards), 9.5mm film and 8mm. This is accomplished by an ingenious arrangement of the registration pins. The pins are also arranged to accommodate slight differences in the pitch of perforation of films due to stretching or shrinkage.

The control of the scraping is accomplished by making the scraper move over a small block or anvil which ensures that its cut is always the same depth in relation to the baseplate of the instrument. It is therefore impossible to scrape the film thinner at one edge than the other, or break a sprocket hole out, or cause the splice to ' break its back ' afterwards because the film has been cut too deeply. Another advantage is that it is easily possible to apply the cement to the back of the unscraped end if desired. This is often of great assistance when difficulty is encountered in securing adhesion of two film ends.

A further ingenious arrangement is the method of attachment to the base-block. The wooden base-block carries two metal bushes about three inches apart. On the bottom of the splicer proper are two split lugs, corresponding to these bushes, in which they are held by the springiness of the lugs. The Ensign rewind and editor also carries similar bushes and the splicer can be pulled out from the base - block and pushed into the bushes on the editor, where it fits nearly flush with the surface, out of the way when not wanted, but convenient when required. The whole is a piece of really imaginative design. The cost of the new ' Universal ' Splicer is £2 15 0.



The new Elmo 9.5mm. projector reviewed on this page

THE ' S.K.S.' TITLER.

When the area on which a photographic subject has to be placed with accuracy measures only a few millimetres in width, as in the case of photographing titles on to sub-standard film, then the margin of error becomes as small as in a laboratory experiment and the apparatus necessary should be as accurate as laboratory apparatus.

For this reason we welcome the advent of the new

APPARATUS *and* IDEAS

This popular feature describing interesting new apparatus appears every month in "Amateur Cine World"

S.K.S. titler which has just been placed on the market by Messrs. Cinepro. This new instrument is constructed of metal and the machining is to a high standard of accuracy, comparable with that encountered in the cinema camera itself.

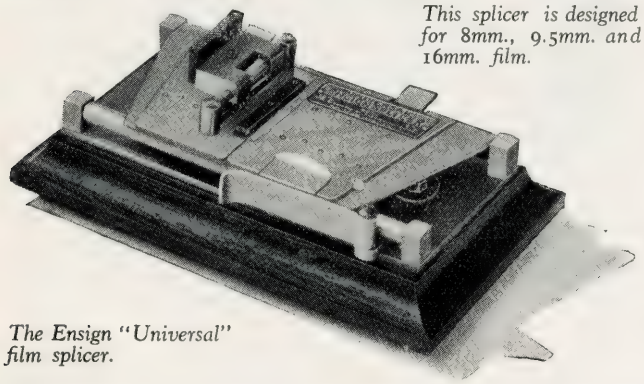
A notable feature of the design is the three point support of the camera. One of these is by means of the usual tripod screw to the base plate of the titler, while at the right of the base plate are two bent arms which press on the side of the camera, are individually adjustable and can be locked rigidly in position. Once the correct setting has been found for your camera it can be instantly placed again and again in the correct position without trouble. The titler will accommodate any make of camera.

For Titles Lit from Behind

The base-plate is carried on a pair of guide rods carried on three feet. These guide rods also carry a further pair of rods, which telescope within them when not in use. On the end of these is a frame, which is adjustable laterally and which in its turn carries the title frame proper, which can be adjusted vertically. The title frame holds a special glass screen which is suitable for use with titles lit from behind, back projection and other purposes. This screen measures $9\frac{1}{2}$ x $7\frac{1}{8}$ inches, which is the maximum size of title card which can be accommodated. This is the basic apparatus and is supplied with two camera fixing screws with Continental and English threads. It costs £10 10 0.

The basic apparatus is also designed to take a number of accessories. Those at present available are the Climbing Title Device, which consists of a pair of rollers which enable a long strip of title paper to be cranked upwards past the exposure area while the camera is running. This fitting costs £3 15 0.

This splicer is designed for 8mm., 9.5mm. and 16mm. film.



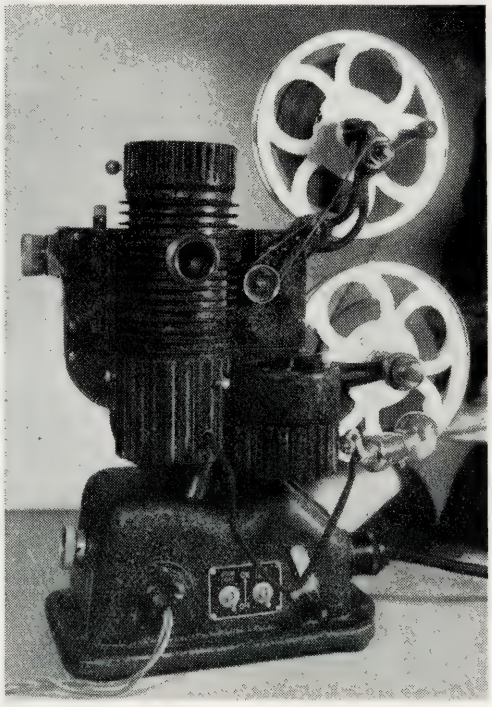
The Ensign "Universal" film splicer.

There is also a Racking device, which enables the title card to be moved forward or backward in relation to the camera during exposure. This can be used either with a continuously running camera or with single exposures. This fitting costs £1 15 0. The complete apparatus, if purchased at one time, costs £15 0 0.

On test the whole outfit behaved perfectly and in our opinion places the amateur titler on a level with his professional brother as far as technical facility is concerned.

THE "MOVIKON" 16 mm. CAMERA

Messrs. Zeiss-Ikon, who have entered the 16 mm. field rather late, have definitely made up for lost time by issuing a 16mm. camera which may definitely be placed in the "Super" class as far as its facilities and possibilities are concerned. The new Movikon is an instrument for the advanced worker, and will give him almost everything he wants, while at the same time it is not so complicated as to be outside the capacity of the newcomer of intelligence. Many of the features are definitely helpful to the beginner.



Another view of the Elmo 9.5mm. projector. It is also supplied in 8mm. and 16mm. sizes.

The instrument measures over-all $7\frac{7}{8}$ in. x $6\frac{3}{4}$ in. x $2\frac{3}{4}$ in. and is of the vertical rectangular shape, with cushion corners, and of metal-construction, leather covered. It will take either 50 ft. or 100 ft. of film on the usual daylight loading spools and we understand that a 50 ft. charger will also shortly be available for use in the same instrument.

Easy Threading

The threading is simple, although there seems to be a rather more serpentine path travelled by the film than in other instruments. The sprockets are generous in size as is the intermittent, and the latter and the gate of the camera are easily accessible for cleaning. The motor will wind off twenty feet of film, and at the various speeds of 12, 16, 24 and 64 frames per second the progression was remarkably smooth. A meter which is visible in the finder during taking shows how much reserve of power is left in the motor (in terms of feet of film to run), while in the same finder a little blob appears immediately the supply of film has run out. This is in addition to the normal footage meter which is fitted.

A delayed action exposure control is fitted which when required delays the actual starting of the camera for 12

(*Continued on next page*)

TEST REPORTS *of New Apparatus*

(Continued from previous page)

seconds after the pressing of the release. This enables the camera owner to get into the picture himself. A visible signal is given when the camera actually starts, and only a pre-determined footage is run off, thus avoiding waste.

There is a single-picture exposure control, while a further device enables time exposures to be given, or the shutter to be left open while focussing direct upon the film. The latter operation is carried out by means of a magnifier which is screwed in to the side of the camera. A shutter automatically caps the magnifier hole when it is not in use.

The Kodak Retina Camera in use. This instrument is reviewed on another page.

The angle of the shutter opening can be varied by means of a small knurled wheel built into the body of the camera, and this gives a variation through four settings; 180 degrees (normal), 90, 45 and 20 degrees. For some kinds of work this is a very valuable facility. Varying the shutter angle alters the exposure time, and a chart on the back of the camera gives the necessary adjustments. There is also a normal exposure chart.

The Movikon takes its own range of special Zeiss-Sonnar lenses, of four foci, 20 mm., 25 mm., 50 mm., and 75 mm., which should be sufficient for most requirements. For extremely close-up shots of small objects there is a range of supplementary lenses, covering distances of 50 centimetres down to 13 centimetres.

An Outstanding Feature

Perhaps the most outstanding feature of the Movikon camera is the arrangement of the focussing and distance meter and finder and the coupling together for the operations of these fitments. Focussing is accomplished by means of a sturdy and easily accessible lever on the side of the lens, and it is only necessary, when focussing, to look through the lens of the distance meter, to which the camera lens is coupled. Twin images are seen and when these have been superimposed the taking lens is in focus. The degree of accuracy is extremely high, and the distance meter can be used in comparatively dull light. All the lenses work with the distance meter, and change of lens is made very rapidly by means of a bayonet fitting.

The finder of the instrument is scaled to cover the areas of all four lenses, and allows for parallax according to the distance focussed on. This device is also coupled to the taking lens. The finder can be seen from the back or from the side of the camera, and a quick change-over is provided. All the distances on the focussing scales are in British measurements, the longer ones being multiples of a yard (the yard being approximately one stride and therefore easy to check).

There is a hand-turn reverse, which enables 32 frames of film to be wound back. The motor is cut out of service for this operation, and then switched in again when needed. An extra lug on the camera body allows for the attachment of special long focus finders.

The hooding of the lens is to be specially commended. It is generous and deep and in the 25 mm. lens the distance between the front of the hood and the lens itself is $1\frac{5}{8}$ in. The range of filters made for the instrument slip into the hood close to the lens, and are easily fitted and detached. The standard instrument is supplied with an f/1.4 Zeiss-Sonnar 25 mm. lens, at a price of £85.

THE NEW BELL & HOWELL 8mm. PROJECTOR

DAY by day 8 mm. becomes of increasing importance to the amateur cinematographer and it is worthy of note that the premier prize in the recent contest conducted by the American Society of Cinematographers was won by an 8mm. film competing in a class embracing all sizes. This gives additional interest to the advent of the new Bell & Howell 8 mm. projector, a precision instrument built up to the well-known Bell & Howell standards of quality and price.

In appearance the new machine approximates to a miniature Filmo JL projector, and is equally easy of manipulation. Its outstanding features are a 300 watt lamp, contained in a double-skinned, fan-cooled lamp-house gear-driven feed and take-up arms, still pictures with gauze safety shutter and knob adjustment for securing the picture, Cooke 1 inch f/1.6 lens, and a built-in resistance.

The Movikon 16mm. Camera.

As in its big brothers, it is possible to start the motor free from the motion head mechanism, and then throw this into action when desired by means of a clutch. The spools provided with the machine have a capacity of 200 feet of 8 mm. film, and are of the springy, non-warping, metal type.

The machine costs £41 for the model with built-in resistance and £37 10s. for the model without resistance.

An EDITING BENCH *for* 9.5*mm.*

You Will Find it Simple to Make .·. *By* G. L. WOLLASTON

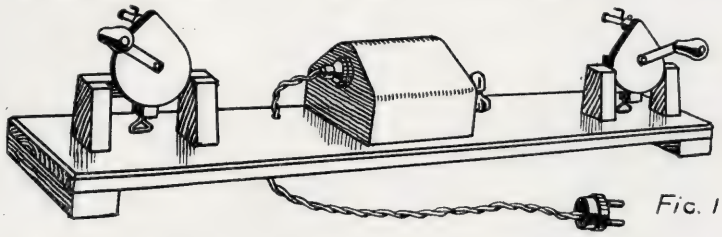


Fig. 1

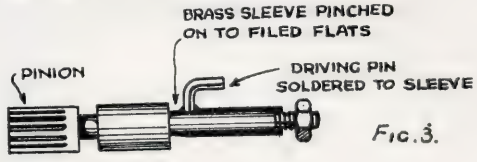


Fig. 3.

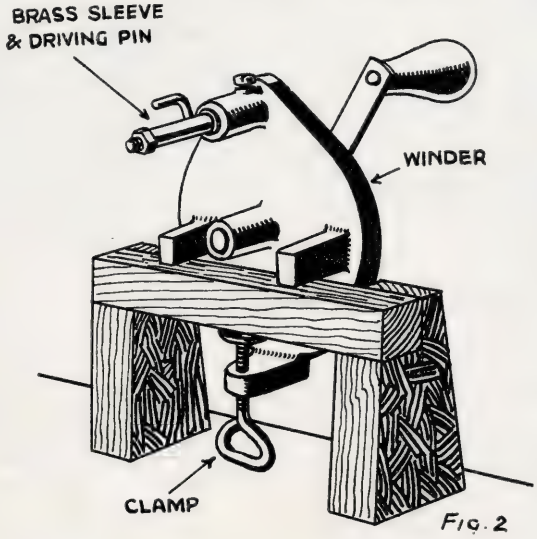


Fig. 2

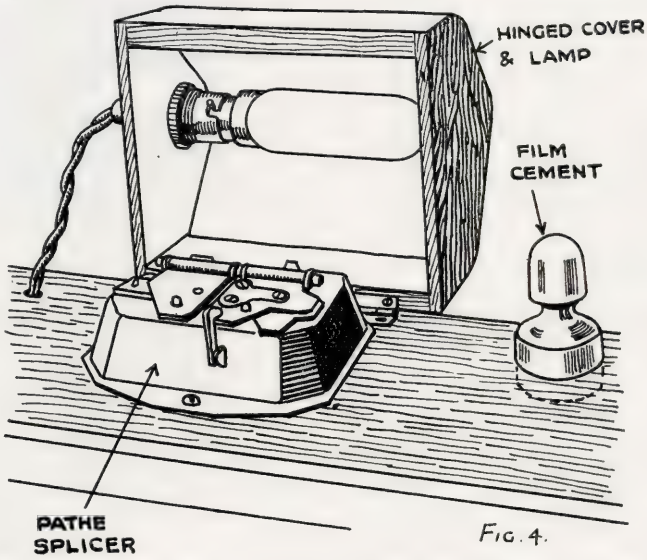


Fig. 4.

A CONVENIENT editing bench is shown in the above illustrations. It comprises a board 30 inches long and 6 inches wide, having the usual arrangement of winding gear at each end and splicer in the centre. (Fig. 1).

As the use of the bench is only occasional, excepting perhaps in the case of a cine club, the splicer is protected from dust when not in use by a light wooden box cover, hinged to the base board at the back. The cover (Fig. 4) is so arranged to accommodate a low-power opal lamp (Woolworth's, price 6d.) and is shaped to act as a reflector, when hinged back, for viewing the film, as well as giving light where it is most wanted. The interior of the cover is painted white.

The shaped top of the cover can be made from 1/16 inch three-ply, which bends very easily in one direction.

The winding gears (also Woolworth's) are fixed on wooden bridge supports with the clamp provided (Fig. 2.)

The spindles of the winders are too small in diameter to suit the Pathe super reels, and the method adopted of rendering them suitable is shown in Fig. 3. By removing the set-screw at the top of the winder the spindle may be withdrawn.

File two sloping flats on the spindle opposite to one another near the bearing shoulder. Obtain a short piece of 3/16 inch bore brass tube and slip it over the spindle, and, using the pincers, squeeze the end of the tube against the flats. The tube is now keyed to the spindle and prevented from turning.

The outside diameter of the tube may be found to be too large to take the film reel and must therefore be reduced to an easy fit. This can readily be done by re-fitting the spindle to the winding gear and using the latter as an improvised lathe. A fine cut file held against the revolving spindle will quickly reduce it to the required diameter.

Next, drill a small hole near the bearing end of the tube and solder in a piece of thick brass wire bent to form a driving pin for the reel. A small glass stoppered bottle (to hold the film cement) recessed into the baseboard completes the outfit.

You will find this editing bench simple enough to make, and its many uses are obvious. Editing is too frequently scamped for lack of proper facilities for carrying it out.

Mr. G. W. Turner, of Norman Lodge, Norman Road, Wrexham, wishes to obtain 8 mm. films of Tangier, Gibraltar, Algiers, Naples, Venice and Kotor to incorporate in a cruise film. If any readers have such films available will they please communicate with him.

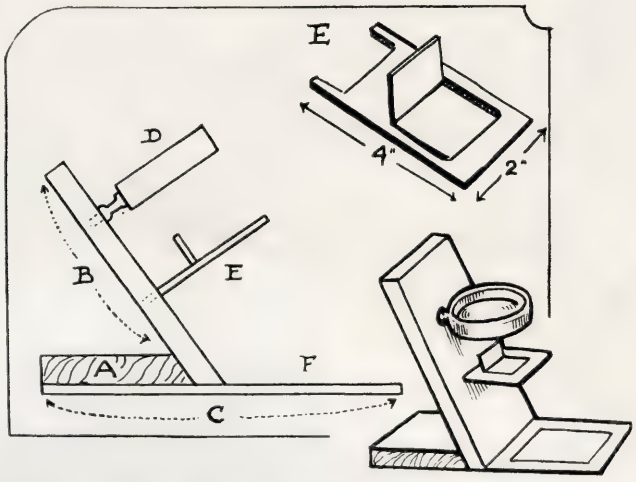
Readers' PRIZE-WINNING *Hints*

A *Useful Viewing Device* :: *Centring a Title*

WE again repeat our offer of prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed.

Every month we receive many hints which, while not being of sufficient interest to merit a half-guinea award, nevertheless often contain useful little ideas. Hitherto such hints have had to be rejected, but we think it a pity both that the senders of them should go unrewarded and that readers should be denied all knowledge of them simply because they do not reach the half-guinea standard. Commencing next month, we have therefore decided to publish a selection of these lesser hints and to give half-a-crown for each one published. The usual half-guinea prizes will, of course, continue to be awarded.

Hints for our March issue should reach us not later than January 28th. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7 Greville Street, London, E.C.1.



Viewing device described on this page.

Simple to Make

Here are the month's prize winners. Mr. O. Thompson of 22, Plane Street, Anlaby Road, Hull, wins 10/6 for the following useful viewing device which, it will be found, is simple to make and very effective in use.

There are on the market a number of viewers (he writes) but as well as being expensive they are rather pernickety to use, and do not allow free handling of the film. When editing I like to be able to handle the film freely (I use white cotton gloves), place it under a magnifier quickly and then cut it or wind it or hang it up on my distribution board as the case may be. For this reason I have evolved the device illustrated, which can be made to any suitable size.

A is a heavy piece of hardwood, about ¾ inches thick, measuring 5" by 3", to which is screwed a piece of wood B, ½" thick, inclined back at an angle suitable to the worker. The way to find this angle is to hold a magnifying glass at a suitable angle to view an object, and then take a right angle to this. D is a high-powered magnifying lens from which the handle has been removed, using the shank as a means of fixing to the piece B.

E as is indicated in the separate drawing is a piece of hard brass which has been filed to make two points at one end, while a flap in the centre has been turned up. This forms a platform on which to rest the film quickly in the right position for viewing. It is hammered into the wood, but its top surface must be in focus with the lens to give an easy viewing position. It can be "fine focussed" by gently tapping it up and down with a light hammer. C is a piece of three-ply wood which covers the whole of the underside of the device and is extended far enough forward to form a background when viewing film. The surface F is either white enamelled or covered with white paper pasted on.

A modification of the design will enable the worker to view the film in vertical relation to himself, but in practice I have found this less useful than the "across" pattern, which is much more flexible.

Finding the Centre

Half-a-guinea is also awarded to H. Potter, of 201, Windsor Road, Oldham, for the following simple method of centring a title. Cover the spy hole of the viewfinder with a blot of plasticine in to the middle of which bore a small hole.

The centre of a title card is then found by putting two dots on the card and mounting in the titler so that one is in line with the centre of the cross lines of the viewfinder and the other along the horizontal line. Expose a short length of film on this card and find the centre with respect to the two marked points by projection of the developed image; replace in the titler in the same position as before and carefully place a dot of Indian ink on the object glass of the viewfinder so that it covers the middle point on the title card.

Any number of titles can then be centred by lining up their middle point with the spot on the viewfinder and the straightness of the title can be assured by placing it parallel to the horizontal line of the viewfinder.

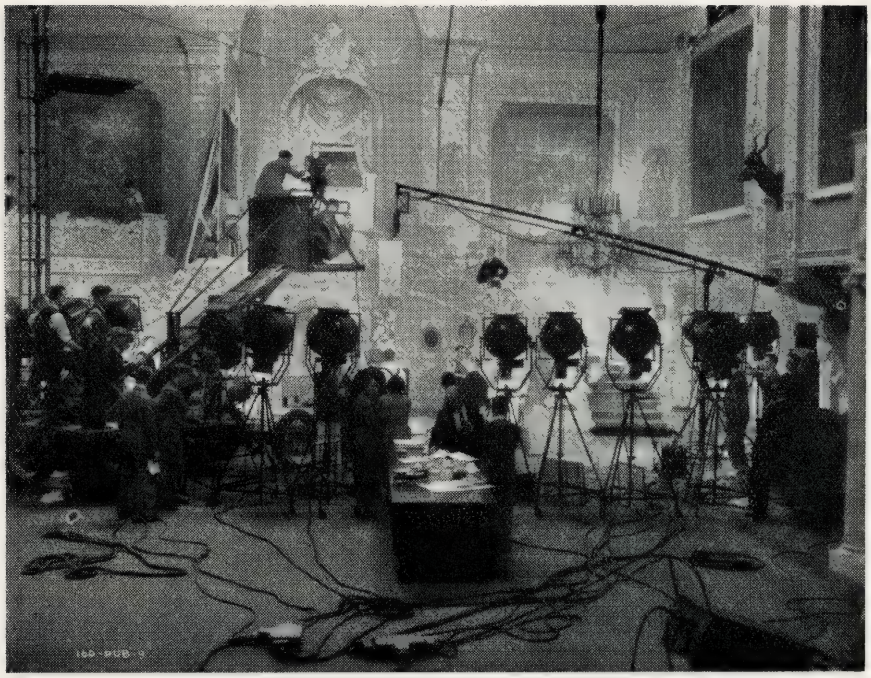
Now what about your hint? If it needs to be illustrated and you are no artist, don't bother! A rough sketch will do, for our artists will re-draw it.

AND NOW, ADDITIONAL MONTHLY PRIZES!

WE receive every month many hints, which while being useful, are not of sufficient merit to warrant a prize of half-a-guinea. Consequently such hints must remain unpublished and readers never get to know of them. Beginning with the next issue, however, we have decided to publish lesser hints of this type; half-a-crown will be paid to the sender of each one printed. So send in your bright idea now. If it does not win half-a-guinea it may bring you the cost of the next five issues of "Amateur Cine World"!

FEBRUARY RELEASES

America Invents A NEW TECHNIQUE



Elaborate equipment and set for the B.I.P. film, "Girls will be Boys," released this month. The cast includes Cyril Maude and Edward Chapman; the latter is seen on the stairs.

IN each sphere where human activity produces some article or thought there appears, every now and then, a creation, which by virtue of its general excellence and value stands out from among the ranks of the general products of its class. Such incidents mark steps forward along the paths of progress in industry. Film history can be traced by a series of pictures each of which, in its turn, indicates a step forward in the general progress.

We are fortunate this month in having two remarkable pictures scheduled for release. One, *Crime Without Passion*, comes as a successful conclusion to what was thought would be a rash experiment, and the other, *The Man Who Knew Too Much*, is just one of those delightful surprises that dawn unheralded upon the world, bringing something that has been awaited for years.

Let us deal firstly individually and then collectively with these pictures. *Crime Without Passion* was the first of four rather experimental productions which Ben Hecht and Charles MacArthur, who together wrote *Twentieth Century* and *Viva Villa*, contracted to make for Paramount. Tiring of Hollywood mill-work and churning out stuff for directors and producers to ruin, they decided to run out of the film city and do a little producing all on their own. Paramount gave them their chance to make pictures in New York at the Astoria, Long Island, studios.

So Hollywood's two crazy boys set to work. They did away, first of all, with the star system, and secondly with elaborate settings. They brought a long word . . . psychology . . . to a screen public that had hitherto been fed on hot-dogs and pea-nuts, made their hero a villain and produced the first real motion picture tragedy. And as a result of their work that admirable production, *Crime Without Passion*, comes to our screens.

Shot almost entirely in close-up, the film introduces a completely new technique, which, although best suited for psychological subjects, can be applied with great advantage to almost any production. The masterly avoidance of elaborate settings, without in any way detracting from the value of the film, by Albert Johnson, kept down production costs to a minimum and at the same time gave a dramatic power seldom experienced before in the films. A single wall gives the effect of a room; a settee conveys an expensive restaurant—thus is the film built. (Two production stills from this picture, showing the simple settings, were published on page 406 of the December number of *Amateur Cine World*).

In this story, which is certainly not a cross-section of real life but merely a magnification of one part of the human character, all photographic preference has been given to the interpretation of that character, everything else being avoided. Neither the players, nor the settings, tell the real story in this film, for the camera, acting as the sole narrator, functions as the eye of the spectator and conveys the theme message. It is the first time, as far as I am aware, that such technique has been used in the telling of a film story. I think one could best describe it as an introspective use of the camera into the minds, principally of the author, and secondly of the characters. The film is not a series of episodes, but a series of picturized thoughts and in this definition of its structure one finds the main contrast between it and *The Man Who Knew Too Much*.

In the latter film, almost a British counterpart of *Crime Without Passion*, the story is told in the customary film fashion by a series of pictorial episodes which build up the general theme and character play. The characters here are defined by their material actions, a method we have always considered correct for the film.

Crime Without Passion, on the other hand, brings us something which we should consider entirely irrational—the telling of a film story by means of a series

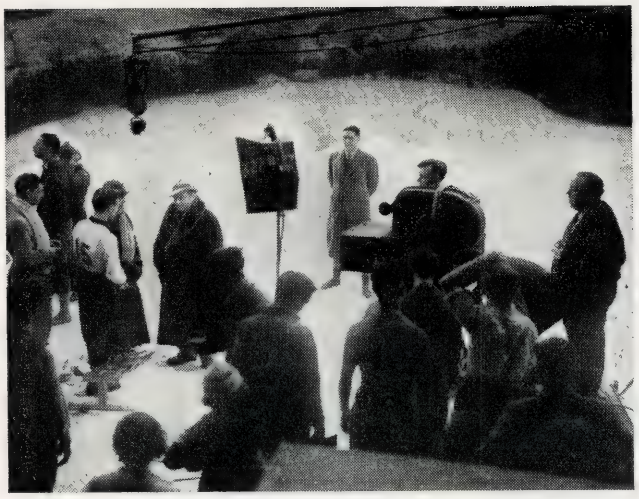
(*Continued on next page*)

By

JEAN STRAKER

FILMS *to* SEE *this* MONTH

(*Continued from previous page*)



We can notice how some of the backcloth scenery in "The Man Who Knew Too Much" (reviewed here) does not bear close inspection. Alfred Hitchcock (extreme right) is directing Peter Lorre (wearing overcoat).

of thoughts, which only in themselves are pictorially suggested. What may be the outcome of this discovery of a new method of telling a film story it is practically impossible to foresee, but there is little doubt that Hecht and MacArthur at least will thrash out its further possibilities. It is certainly one of the most revolutionary developments in picture making history, for it adds not a new asset like sound or colour to a film, but hits at the very fundamentals of screen form.

A Gripping British Film

The Man Who Knew Too Much, alone, marks the return of Alfred Hitchcock to film production. It is the fastest, slickest and most gripping British film I have seen. Technically, we can notice how some of the backcloth scenery does not bear close inspection and how the seemingly muddled introduction develops into a clear and lucid story.

The excellence of the Albert Hall episode has rarely been surpassed in any film. The tension is genuinely built up by the spectator and not by any false suggestion from the screen. The charm of Peter Lorre's ringing watch; the humour, (part of, and not foreign to the story) in the Tabernacle of the Sun; the remarks of the policeman just prior to being shot; and the episode in the dentist's room are all small parts that have gone to make up the splendid whole.

To have two such films as *Crime Without Passion* and *The Man Who Knew Too Much* released in one month is really a remarkable occurrence and no amateur cinematographer should allow himself to miss either. But there are still other pictures of considerable merit.

The Last Gentleman is George Arliss's nicest film. Arliss, you know, has a habit of rehearsing his films completely before starting production. This is a practice amateurs might adopt with considerable advantage. It makes for perfect timing and ease of action and gives each player an idea of the continuity of their own parts. The final film within a film idea is very pleasing and pictorial and could be effectively introduced in a number of stories. It is worth re-using.

Full-blooded action makes *The Count of Monte Cristo* another picture of considerable merit. I did not think the picture a technical achievement, apart from Robert Donat's most excellent make-up, but the story is so thematically powerful and Donat carries the lead so well, that we hail this film as a fine example of the return of screen action.

England in California

In its efforts to rebuild England in sunny California Hollywood has not forgotten Scotland, which is carefully exploited in *What Every Woman Knows*, Sir James Barrie's story. While the Scots accent and custom may be the target of native criticism, I feel Hollywood has done extremely well with the difficult material. Notice how few sets were actually used in the picture.

Hans Fallada's *Little Man, What Now?* had long been waited as a film. Though I could criticise the socialogical message of the story, this is not the place for the dissemination of such thought. Technically, we must praise the reconstruction of modern Germany; the spaciousness of the open air settings and the length of the streets. Clever construction and editing gives a fine panorama of the German town.

One must similarly praise the settings of *Mrs. Wiggs of the Cabbage Patch* and *Old Fashioned Way*, two totally different, yet uncannily similar films. Costumes and sets limit the amateur possibilities in period films. If you are studying screen comedy it is worth seeing these two films just to notice how all the W. C. Fields fun is done completely without the aid of cinematic technique.

Other comedies of the month include: *Falling in*

(*Continued on page 528*)

The simplicity and beauty of British scenery is as much available to the amateur as to Director Monte Banks who directed this charming sequence in a Thames backwater for the film "Falling in Love" (February release).

"Week-End" Competition RESULT

GOLD MEDAL AND CINE GOODS TO THE VALUE OF

£15 *for best 8mm. or 9.5mm. film.*

L. A. Elliott,
40, Peter Avenue,
Willesden Green, N.W.10.

9.5mm.

£5 CASH FOR BEST BEGINNER'S FILM, ANY SIZE:—

G. H. Hesketh,
10, Childwall Crescent,
Liverpool, 16.

8mm.

GOLD MEDAL AND CINE GOODS TO THE VALUE OF

£15 *for best 16mm. film.*

R. Voller,
"The Moorings,"
Broad Walk,
Winchmore Hill, N. 21.

16mm.

IT is with much pleasure that we announce above the winners in our "Week-End" Competition, even though the large number of entries and the consequent extended judging period have caused the announcement to be a tardy one. Another factor in the delay was the generally high standard of the entries. In many competitions a large proportion of the entries are of one general level, while a comparative few stand out prominently from the rest. In this competition the reverse was the case, and elimination was a long process, which necessitated repeated showing of the entries until the final three were selected.

Although this entailed a greatly increased amount of work for our panel of judges we were all extremely gratified because it strongly endorsed our theory that to get the best work from the amateur cinematographer entrant to a competition it is not sufficient to allow him to enter any of his existing films under a broad class heading. We felt that, on the contrary, it was desirable to set our competitors a definite task, a definite subject. In this way we avoided the possibility of entries of old and out-of-date films, while at the same time we ensured that our entrants would be the real enthusiasts who thought it worth while to make a film specially for such a contest.

THE ILLUSTRATIONS

on this and the following four pages are enlargements from the prize-winning films. It is interesting to note that all of the stills without exception are unretouched.

It is indeed gratifying to know that there are so many of these real enthusiasts, with a real knowledge of cinematic technique, who are readers of *Amateur Cine World*. We venture to think there is a close connection between these facts. It is interesting to note that the largest proportion of the entrants were 9.5 mm. users, who submitted 47 per cent. of the total entries, 16 mm. users were represented with 34 per cent. and 8 mm., 19 per cent.

The Photography of all the films was quite good, and in some cases it was outstanding, but here and there a film showed erratic exposures. In some cases we felt that the processing was at fault, and in one or two cases the films were very

(Continued on page 506)

Homeward bound—an attractive still from the 8mm. prize-winning film. The presence of the bonnet in this picture helps the composition.

STILLS FROM THE PRIZE-WINNING FILMS

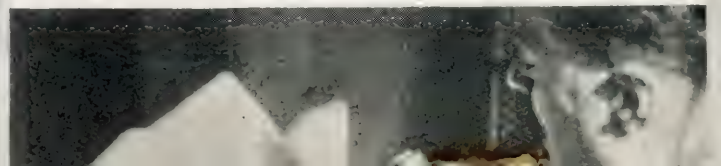
in our 'WEEK-END' *Competition*

Saturday afternoon. An enlargement from the 9.5mm. prize-winning film in our "Week-End" Competition.

The one o'clock syren—down tools (From the 9.5mm. prize-winning film).

Saturday night. He doesn't seem happy now he's got it. (From the best beginner's film—8mm.)

A little more hot water, I think. Another delightful shot from the Saturday Night sequence in the 8mm. film)



Saturday afternoon—train terminus. (From the 9.5mm. film)

A quiet Sunday afternoon—the crossword puzzle. (From the 8mm. film).

Above: Sunday morning in the fields; below: Sunday evening. (Both from the 16mm. prize-winning film).

Above: Sunday morning early; below: the end of the day—and of the film. (Both from the 16mm. prize-winning film).

Some Notes on FILM TREATMENT

of "WEEK-END" Competition Films

(*Continued from page 503*)

dirty. There was a comforting absence of erratic panoraming and tilting, although one or two entrants did offend in this way.

Story or Theme. The term "Week-End" is somewhat elastic, and brought in a surprising variety of films. The majority of the entries, even of the most simple character, were a real attempt to show that the events were actually taking place during the week-end. Other films attempted to convey the spirit of week-end, without dealing with the existences of specific individuals, and these were of great interest. But there were one or two people who seemed to think that as long as they put the title 'Week-End' or a reference to the week-end somewhere in their films, they could send us the most unsuitable subjects. One or two films, indeed, had to be disqualified because their contents had not the remotest connection with the subject of the competition, even within the very wide limits set down in our announcements.

A nicely composed study, which gives a remarkable effect of distance, from the prize-winning 16mm. film.

Treatment. We should have liked to have seen a little more imagination displayed in the treatment of the majority of the entries. In film work treatment is one of the most important things. We do not mean that the handling of the films lacked intelligence, but, as an example, a man who is taking shots of the week-end activities at the seaside, should remember the miles of shots of bathing belles and people playing on the sands that have already been taken by his amateur predecessors, and possibly are being taken by his rivals at the moment when he is working. He should therefore give a moment or two of thought before pressing the button each time to see whether he can make his record more significant by moving back, or moving forward, or perhaps sideways, or taking two or three different shots where he originally intended to take one. That is the sort of thing that competition winners do, and you can gain effects in this way without the use of bizarre "angles." The best method of approach is to *be very certain in your own mind what you want to say.* This is a somewhat rare state of mind among amateur cinematographers. They do not always stop to think.

We were pleased to note the excellent composition of most of the shots, and to feel that so many were benefiting from our criticisms. Continuity was sometimes weak, but perhaps this rather comes under the heading of:

Editing. Judging from the thousands of splices that clicked through our projector gates, there had been a lot of strenuous editing of the films submitted, but in many cases we felt this editing had stopped at the removal of the photographically bad sequences. There was little editing that was inspired, but much that was workmanlike. There was, however, too great a tendency to leave in redundant footage, while most of the entrants still have a good deal to learn about rhythm and tempo. Some of the films which we saw although excellently photographed, and good in conception, were definitely irritating to watch because they seemed to progress in jerks of interest rather than move smoothly to their appointed endings. This was almost entirely because the authors had not controlled the lengths of their shots in taking and in cutting.

Again we had bustling active scenes cut with an appalling slowness, while in other films quite beautiful subjects on which we could have wished to linger were flashed before our eyes with a horrid rapidity.

There were very few titles, but the majority of them were good from both photographic and literary angles. *Amateur Cine World* titles and title backgrounds appeared very frequently, and proved remarkably appropriate in many cases. But we did feel that, generally speaking, greater care should have been given to the wording of titles. Titles must fit into the rhythm, tempo and mood of a film, and should be trimmed and recast until they are not only concise and informative, but entirely suitable for their place in the film. **The prize-winning films are reviewed opposite.**

Look out for
Important NEW COMPETITION
Announcement NEXT MONTH!

READERS' FILMS REVIEWED

By AMATEUR CINE WORLD CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

Sunday afternoon. The crossword enthusiast drops off to sleep. A still from the prize-winning beginner's film (8 mm.).

WEEK-END. *By R. VOLLER.* 16mm. Prize winning film in *Amateur Cine World* Competition.

This film is a compromise between the personal and the general treatment of the subject, but the theme is well-knit as contrasting serious and humorous aspects, the level of photography is high, there is a well-displayed sense of composition and the whole film moves towards a well ordered and attractive ending. Opening with a title against a moving background of tree branches, the film shows us shots indicative of early morning, trees against the sky, a clock, a shuttered house, a girl opening a window and waving to somebody on the ground who is out of camera range, a fountain playing.

Then we see feet coming down steps and on a station platform, separated by various locating shots. Then there is a train sequence ; wheels, signal box, views from train, smoke and the destination station, more feet, a country town, an angle shot of houses followed by one from a similar angle of plants, a girl picking flowers in a field and we are in the country. The feet are still used from time to time to link up some beautiful pictures of the countryside, birds, trees, horses, ploughing, hay-making, a lane dappled with sunshine, and a wood with dancing shadows and glittering high lights.

The Changing Feet

Meanwhile the feet have changed in character. The sprightly walk and the polished shoes of the morning have changed to the slow drag of the same feet in shoes which are now dull and muddy. Then for the first time we see the owner. He is a small boy scout with that excessive quantity of luggage carried in an enormous ruc sac which typifies the hiker who is more enthusiastic than prudent.

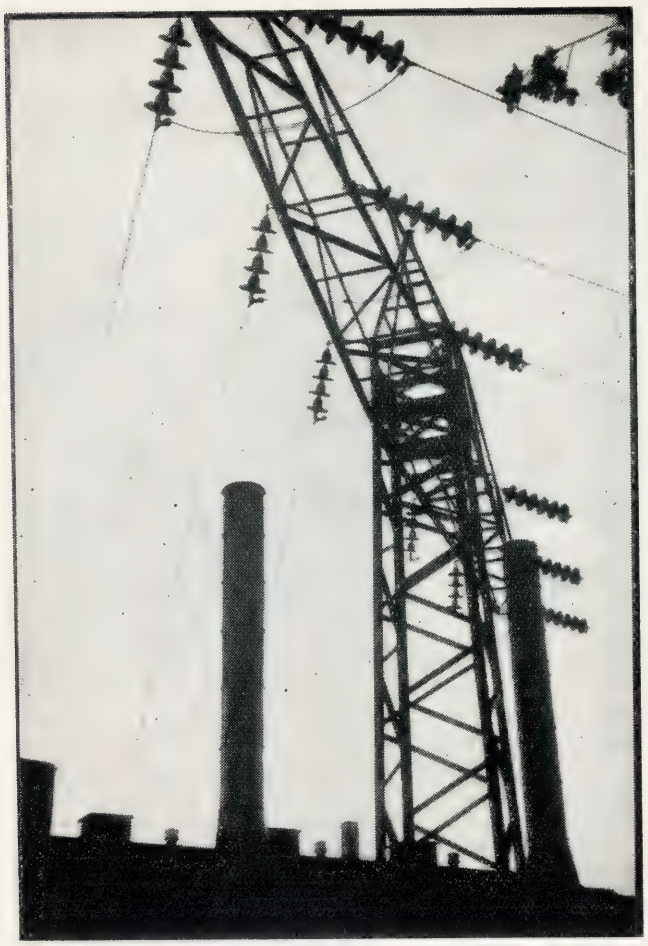
The load is dumped, and after a much needed drink our scout prepares a fire and then places on it a pan and commences to cook a meal. Then he turns his attention to erecting his tent, but in the middle of his task he observes a foot-print. He whips out his book of reference of animal tracks, and proceeds with small boy earnestness to stalk the intruder. He is so engrossed that for the moment he drags the tent along with him by the guy rope which is caught round his foot. Then follows an amusing sequence of tracking which is cross cut with excellently photographed close shots of the food getting well cooked, then over cooked, then burned and finally bursting into flames. Meanwhile the scout has discovered his animal, a large black dog which turns round and chases him home to his tent.

All this time we have been seeing shots of the sky showing the approach of evening. Philosophically our scout accepts the situation, and at the end of the film we see him settle down beside a camp fire, which flickers out in a final fade to " The End."

WEEK-END. Photography by *L. ELLIOTT and C. EVES. Scenario and Editing by L. ELLIOTT.* 9.5 mm. Prize-winning film in *Amateur Cine World* Competition.

This is described by the author as an abstract study, and gives an excellent general picture of the meaning of the words, " week-end." From a calendar-pad we pass at the beginning of the film through a series of signs of industry—chimneys, enormous condensers which are the familiar sign of a gas works, typists, engineers, managers and other classes of people at work, and then in shot after shot the work slows down, the typist puts the cover on her machine, the manager signs his final letter, the engineer climbs down from the staging on which he is working, tools are packed, overalls are taken off, hands are washed, coats, hats and lipsticks are put on, somebody opens a pay-envelope, and then there is a movement away from work ; feet, wheels, 'buses, shots of policemen controlling traffic, Belisha crossings, tube stations, motor coaches. We see Victoria railway station and the coach station, and a series of notices of week-end holiday destinations.

(Continued on next page)



READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from previous page*)

duced a touch of humour by showing a black fluffy toy dog, which turns its eyes in roguish fashion to see this interesting pair of legs. Then we are shown the head of the girl in bed, her hand reaches up for the switch overhead, all is darkness and the film has ended.

The photography is of a consistently high standard, and the densities throughout the reel depart little from normal. The editing is good, and the rhythm of the film is smooth and consistent with the action.

Mr. Elliott informs us that although he has taken odd shots before, this is the first complete film he has made and also his first attempt at a scenario and at editing. He did not, however, send the declaration and receipt for his camera, as required, and the film was therefore judged as an ordinary entry and not as a beginner's film.

WEEK-END. *By G. H. HESKETH.* 8 mm. Prize-winning beginner's film in *Amateur Cine World* Competition.

It is interesting that this beginner's film is on 8 mm. and the judges wish to make special comment on the excellent and consistently fine photography throughout the reel. The author describes it as a Pictorial Review, and in many ways it follows the same lines as those adopted by Mr. Elliott in the 9.5 mm. winning film.

Once again we start with people at work, and we see them streaming out from offices and factories. A number of shots of traffic concentrate on the word "football" on the side of a tram, and then we see a whole series of

How strikingly different the same subject can be when photographed with and without filters and from different angles, is admirably exemplified in the shots on these pages. In the picture on this page the tonal values and the prominence given to the structure, help towards the suggestion that it is the power conveyed by the pylon and not the structure itself which is of primary importance.

pictures of the players and the spectators. Then we see hikers at a country tea hut; golf; horse riding; cars on the road, including some remarkably steady shots taken from a car; cyclists; children in a public playground on one of those multiple swings in which they delight so much; women with babies in prams, shop window gazing.

The film now becomes a little more personal, and we imagine the star of the next sequences is the author's own very personal property. We see a most delightful kiddy in the bath, and here the lighting of the shots is very beautiful. After bathing, mother takes the child upstairs, and we see her waving a final good-night.

The Day of Rest

Then comes the only title, "Day of rest." There is no traffic in the high street; the farm buildings are quiet, and while the carts stand with their shafts pointing heavenwards, the stolid horses graze quietly in the fields. One or two people walk slowly to church, while the children going to Sunday School adopt a rather quicker pace. At home a man devotes his attention to crosswords, while another one sits on a bench in the park looking out on to the lake. We see couples indulging in a sedate stroll

Then there is an interesting "starting" sequence; signals go down, two buffers draw apart, wheels start over white lines. The traffic moves to an ever widening area, and we see it on the railway lines, on the arterial roads. The cyclist and hiker now come in for special attention, and there are peaceful country lanes with sturdy young people in shorts interspersed with close-ups (real close close-ups) of them enquiring the way, and looking at maps. Then the author turns his attention to golf, cricket, tennis, a large garden roller moves away from the camera, a lawn mower is seen in use, and a garden watering can. On the river there are steamers, and in it there are swimmers. From sun-bathing at a swimming pool we turn to a parallel shot of sun-bathers in a field in the countryside. Then we have tea (although in some cases it is beer), and a little radio on our portable radio set, while back in town people visit movie palaces and express their appreciation with hand clapping. Here the author has ingeniously shown a suggestion of the programme by including a short piece cut from a library film.

Then it is homeward again. This time the movement is expressed concisely in one or two shots. We see the shadow of two people saying good-bye, a key is put in a lock, feet ascend some steps, a hand puts the milk bottle out, a clock is wound and then a wrist-watch. In close-up we see a pair of girl's legs and her night-gown slips down into the picture. Here the author has intro-

in the same park, and perambulators being pushed. Meanwhile, the crossword puzzle expert has dropped off to sleep, and one energetic couple has contrived to walk right out into the country. Then we see a landscape with trees and then, somewhat suddenly, the film finishes.

It is an interesting point that this film was in direct competition with the winner of the 9.5 mm. class, and it was this break-down of the general construction of the film which makes it inferior to that produced by Mr. Elliott. But Mr. Hesketh's fellow amateurs must look to their laurels in the future, for he will be a most formidable competitor when he has had the opportunity of acquiring more knowledge of the editing side of film making.

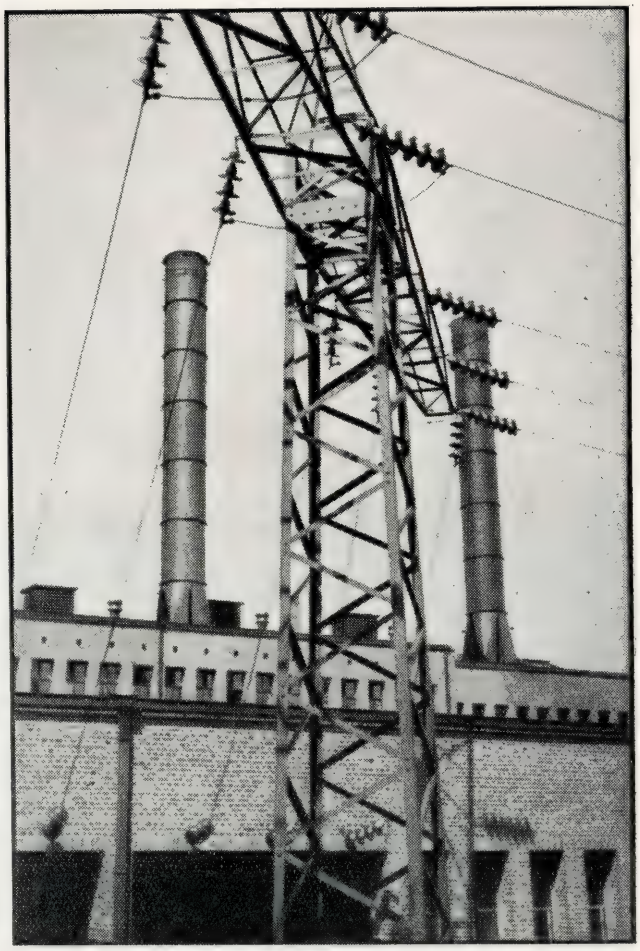
BOY SCOUTS OF BEXHILL. *By V. T. RAWLINS. 16mm. 4 reels.*

We should imagine that nearly every healthy youngster who sees this film would want to become a scout. In other words, this documentary-cum-propaganda film succeeds admirably in its purpose. Our only criticism is that it is a little too " official " in tone ; the human touch is not in evidence as much as we should have liked it to be.

The impression one gets from it is that scouting is a highly efficient means of getting boys to work in a highly organised way. Admittedly, it is very delightful work —work akin to play, but don't scouts have rags in camp occasionally ? Is young Jones no longer woken up of a grey morning by a well-directed pillow in the midriff ? Are jokes no longer made about Yellow Peril, which, in our camping days was the name we gave to a concoction optimistically called ' pea soup ' by the cooks ? Had we more spontaneous, boyish fun in this film and a little less organised fun it would have been a tip-top production. As it is, it is extremely good.

The main title is double exposed on the scout badge, black letters on a white background, plain and easily readable. Some of the titles are professionally made, some are made by the author, those in Reel 3 being particularly pleasing. Again the lettering is plain and well-centred and the background is simple and therefore effective. It consists of what appears to be a canvas sheet moving downwards—nothing startling to focus attention unduly.

The titles are used intelligently and are complementary to the pictures. For instance, there is a sequence showing the making of a camp grease trap. This, we are told, is a filter to prevent waste matter from soaking into the soil. Later (the title continues) the whole top is removed and carried to the fire. Now this title is not redundant, although we are shown shots of these operations. If there were no explanations and we were shown the filter collecting waste matter and later being deposited on the fire, those unskilled in camp-craft might not understand the *reason* for the procedure. To the unitiated a grease trap is a mystery. A similar word and picture explanation is given for other operations, such as erecting a flagstaff, putting up tents and assembling hand-carts. And there are good close-ups in each.



While the shot on the opposite page is indicative of the abstract, that for which the buildings stand and not the buildings themselves being emphasised, the photograph here, in its own way quite as expressive, suggests that the power station is the focal point of interest, and not the power it generates.

The troop is certainly extraordinarily well equipped and full use of this fact is made in the film. Electric signalling, a derrick for aerial running (nice angle shots in this sequence, but then the subject invited it), woodwork of all kinds . . . they are all shown. But there are too many kit inspections. Admittedly, they give an opportunity for showing semi-close-ups of the boys, but they are boring to the outsider. Now if a little note of humour had been struck—the scout who left a speck of grease on his billycan being drummed out of camp for instance—we would have been far more tolerant of those inspections. As it is, about the only light relief we get in the film is a title : " The youngest recruit for the Owls joins up," followed by some shots of a baby owl, although the sequence, " Mud Larks," showing some boys having a gay time splashing about in a small stream, is quite amusing.

The wolf-cub " jungle scenes " are under-exposed, about the only bit of bad exposure in the four reels. The introduction of the farmyard animals in Reel 4 is irrelevant, but could be justified by a snappy title. In

(*Continued on next page*)

Personal MOVIE-MAKING *Technique*

(*Continued from previous page*)

this reel too, there are some nicely seen shots of Arundel Park. The film as a whole is a very good piece of work. A leader has been awarded.

CASTLE MILLS, 1934. *By R.M. KAY.* 9.5*mm.*

This, the author's first film, is, on his own admission, an assemblage of odd shots and is therefore not readily susceptible to constructive criticism. Are the panorams at the beginning too fast ? he asks. They are, and as a general rule it is better to pan from left to right than from right to left. The eye is more accustomed to the former direction. Like all general rules, there are occasions when it can be broken, but one should certainly not pan in one direction and then go back on the same scene immediately after. Make the first pan slow enough for the audience to take in the scene and there is no excuse for showing it to them again. A too fast pan is bad. Two too fast pans of the same scenes from opposite directions are worse.

With this scene the cameraman was faced with a dilemma. He wanted both effective composition and due emphasis on the reflection in the water. But the latter entailed having the horizon cut across the middle of the picture which, generally speaking, is bad composition. What would you have done ?

We like the author's trick main title ; it is very well done. He has also indulged in the mild trick effect of reversed dives in the bathing pool sequences. True, the effect is amusing enough, but, of all the holiday films we have seen one, as the advertisement puts it, out of every five has it. It is as ubiquitous as shots of funnels at the beginning of cruise films. Don't think we decry it, but there *are* other camera tricks worth playing.

The two best shots in the film are those of the girl sliding down the water shute and the young man filmed against the sky from a low viewpoint. Both stand out because the camera angles are imaginative. The rest of the film is mostly of " broadside on " shots. And we could have done with more close-ups.

A CISTERCIAN ABBEY IN SKELLDALE. *By J. R. SMITH.* 9.5 mm.

This is a nice, unpretentious little cameo in which exposures are consistently good and viewpoint carefully chosen but which nevertheless does not succeed in being other than ordinary. This is because the author has merely photographed the abbey from different angles and has made no discernible attempt at a treatment of those shots. He needs to plan more before filming and not to rely so much on his eye for pictorial effect, for a series of pretty pictures do not make a film.

That he is well able to prepare a good treatment is shown by the following title : " Green grass covers its one time floors ; birds fly in and out of its windows. But it is so beautiful and so perfect in its setting as to make one unusually silent." Now that is a quite unnecessary title. The cameraman must capture for us its beauty and perfection of setting. It is his job to present it in pictures, not words. Give us pictures of its serene and lonely loveliness, litchened walls limned in grey shadow, a lone bird, maybe, flying desolately around (incidentally, although we are told that birds fly in and out of the windows, we did not see any), a sombre sunset gleaming through a crumbling arch, and we will sense the awe-struck silence.

And don't forget that in a film of old, inanimate things the introduction of a living creature, or evidences of a living creature, a single bird winging its way, a sheep cropping the grass, a child wrapped in sleep, can greatly heighten the dramatic effect, either by contrast or by emphasis. It is little touches like these which illumine the work of the camera artist.

WESGAS CLUB ACTIVITIES. *By C. VANES.* 9.5 mm.

A first film this, and a very commendable effort. The titles which are home-made are easy to read and well centred. The opening shot—a ball completely filling the screen and running off down the green—strikes just the right note. Then we are shown members of the Council, followed by a lot of place names, but no titles or pictures to explain what those names are. Presumably they are branches of the Wesgas association and also presumably their significance would be understood by the Wesgas people for whom the film was primarily designed. But it would not have taken much ingenuity to make this sequence readily explicable to the uninitiated.

Then we are shown the ground at Norman Road and

how to get there—shots of 'bus, tram, train, car and aeroplane. "Always arrive in plenty of time," runs a title, " Don't arrive like this," " this " being a shot from a library film of a gentleman speeding along the road almost as fast as Campbell's famous Bluebird. This " how to get there " part is interesting enough but has no real relation to the film. Now if we had been shown clearly the numbers of the 'bus and tram the retention of the shots of these two vehicles at least would have been justified.

The football scenes are rather hectic, there being too much rapid panning. In the charabanc-to-Margate sequence we get three almost identical shots of the trippers lined up in front of the motor. Once is enough. It would have been better to have given a little more footage to it so that the subjects had more time to see themselves on the screen rather than give them three fleeting glimpses. Alternatively, the film saved might have been expended on some shots of the party at Margate, for it is a curious procedure to show us the journey and not what they did at the place they journeyed to, which is surely more important. The author indulges in some mild montage here—turning wheels, close-up of somebody having breakfast (and a good close-up, too), more wheels, lunch, etc. For the " End " title, the author has used the *Amateur Cine World* "all-sports" title very effectively. Carry on, sir, you are well on the right road.

HOLIDAY FILM. *By W. G. COVENTRY.*

9.5 mm.

The main title of this film has not yet been decided upon. Now that the author has acquired a titler we presume he will take most of the titles again. At present they have been done on a blackboard set up in a garden and surrounded by foliage. This would not have been so bad had only the blackboard been shown and not the garden. However, credit is due to Mr. Coventry for having made the titles at all when without a titler. Many movie-makers would have been content to let the film go untitled.

This is a film of a holiday in Germany and there can be no excuse for the audience not knowing that it is about Germany, for first we have a title : " Berlin," followed by another precisely the same. On the other hand, there is no title to introduce the Zoo shots, some of which are very good. We *know* it is a Zoo, of course, as soon as we see it, and we suspect it is the Berlin Zoo, but the point is that we are unprepared for it and the rhythm of the picture is consequently impaired. Not (to be quite frank) that there is much rhythm in the film at all.

Length of Shots

The editing is perfunctory and the camera unsteady in parts, yet curiously enough, in the scenes taken from the train the camera is held surprisingly steady. The author has not yet learnt to cut scenes according to their content. There is one lovely shot of a girl in semi-silhouette on a boat looking through binoculars but it is not held on long enough.

Another shot—a really beautiful one—which stands out from the rest of the somewhat undistinguished material is of oxen hauling a cart. Since the author has followed them with the camera and they are slow-moving beasts the shot is just of the right length for the serene, unhurrying nature of the subject. A street decorated with Nazi emblems is little more than a flash on the screen —a grand opportunity lost, but possibly the author was deterred by political considerations from expending more footage on it. But this shot showed Germany as it is ; the rest of the film is guide-copy-book stuff.

To revert to the titles, we are shown one, " Hotel Excelsior, Munchen," but we do not see the hotel. Then we get a main title, " Mediæval Germany " which is of the same character and size as the titles of names of towns which precede it. Then we get the towns of Mediæval Germany again in the same size of lettering. It would have been advisable to put the legend, " Mediæval Germany," in smaller letters at the top of the titles of the towns, for this sequence is a section apart and, as it is, there is some doubt as to which are mediæval towns and which not.

The author has an eye for pictorial effect but he needs to plan more. So, incidentally, do most amateurs.

(*Continued on next page*)

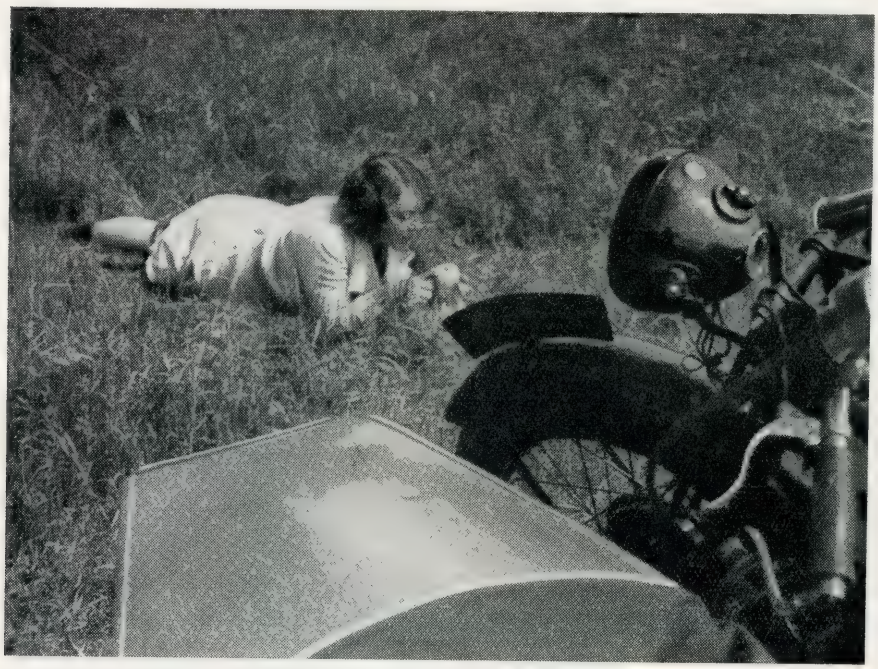
An interesting example of lighting for dramatic effect. This is a type of shot which would be very effective in, to take an instance, a film play of a fugitive from justice, the eerie nature of the scene, and the suggestion of bars combining to produce a striking picture

A Family Film out of the Ordinary

(Continued from previous page)

FRINGES OF THE EAST. *By MISS A. G. SHAW.* 9.5 mm.

It is the fringes of the curtain we mostly see; the curtain itself is only lifted now and again to give us momentary glimpses of those Fringes of the East. It rises on an under-exposed monkey in Gibraltar and later reveals scenes in Seville, Lisbon, Morocco, Tangier, Tetuan and other places. The "Gibraltar" title must be made again, for there is a spelling error in it. Spelling and grammatical errors must never be allowed to remain, however technically fine the titles in which they appear may be, for such lapses inevitably prejudice one against a film.



Here is a breakaway from the conventional shot of portraits of the family. The foreground composition at once places the picture which is a quite logical part of a film of a motor cycle run. Too often family portraits are introduced without real justification.

The shot of the monkey is immediately succeeded by a badly over-exposed shot. Most of us err in this matter of exposures some time or other, but if we have an incorrectly exposed shot we wish to retain for some reason, we must at least see that it is not followed by a shot as badly over-exposed as the first is under. Such juxtaposition throws both into glaring prominence, the second one particularly. One faultily exposed shot can spoil one's full appreciation of a picture and if it came to the point we ourselves should have no hesitation in refusing to let a monkey come between us and artistic enjoyment. We should cut. Unhappily, however, this film does not give us that enjoyment in any great measure. It is scrappy and is less a film than a collection of shots; it suffers patently from a lack of planning.

Two shots stand out: an archway in Seville and a man feeding pigeons in the Alcazar Gardens. In the former the viewpoint has been selected with imagination; the latter is noteworthy for its pleasing composition and the interplay of light and shade. In the Lisbon scenes the camera is unsteady and there is a dearth of close-ups throughout the film. We get one or two in the native market scenes but they are too carefully posed. We should have liked to have seen more native types. The stay-at-home can see an abundance of pictures in the papers or magazines of foreign towns and cities but he wants chiefly to see the pageant of life in them. "Fringes of the East" is disappointing in that it does not succeed in presenting us with that kaleidoscope which, as the record of the many interesting places visited shows, the author had an opportunity of securing. Possibly this is a first effort at a foreign travel film. We appreciate the difficulties the tourist comes up against—the novelty of everything which makes wise selection difficult, the tendency to shoot indiscriminately, the difficulty of planning beforehand or as one goes along. One is inclined to concentrate on the "sights" and to forget that the commonplaces are strange and novel to the stay-at-home.

VACATION. *By T. H. SMITH.* 9.5 mm.

Home processed; titles, fades, dissolves, wipes, etc., by the author. Titles direct pos. from cards printed in Adana machine.

This is a delightful film, cleverly conceived, competently carried out and enlivened with humour. So few holiday films have the saving grace of that brand of humour which can be appreciated by those who have had nothing to do with the making of the film and who do not know the people whose holiday adventures are shown. First we have a title: "Where shall we go?" Back comes the answer: "Sheringham." And then we see the family on the way. One of the two men is in shorts, a baby in a push cart is trundled along by its mother and luggage is conspicuous by its absence.

They fetch up at a milestone: "Sheringham, 99 miles." Nothing daunted, they push on, the baby in the push cart, the three grown-ups and the luggage that is conspicuous by its absence. Another milestone: "Sheringham, 41 miles." The family is showing signs of wear and tear. The gentleman in the shorts has stripped to his singlet. They reel and stagger. Another milestone and a big shock: "Sheringham, 61 miles"! They are quite prostrate until one of the party has an inspiration. He turns the numbers upside down so that they read: "Sheringham, 19 miles" and greatly heartened they set off again.

By the time they have got within five-and-half miles of the resort father is being wheeled in the push-cart

(Continued on page 514)

AMATEUR CINE CLUB FILMS

We invite Amateur Cine Societies to send us their productions for review in these columns. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, Societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.

Greetings from the curate. A. T.R. Laing in the Lincoln A.F.S. production, reviewed here, "The Parish Haul."

THE PARISH HAUL. *By the LINCOLN A.F.S.*

9.5mm.

Story : A. T. R. Laing ; Direction : W. M. Campbel and H. B. Harris ; Photography and editing : G. F. Morton. Cast : The Curate: Bert Laing ; The Vicar : H. B. Harris ; The Motorist : C. Cocking.

They needed a parish hall, so, collecting-box in hand, the curate (who summarises and embodies in his own lanky person the qualities of feckless inanity of all stock music hall types of cleric that ever were) sallies forth to Collect. With splay-legged gait—a pity he forgets to walk thus in subsequent scenes—he lopes to the garage, struggles mightily with the doors—and wheels out a push-bike.

His head is bloody but unbowed. The Vicar is played by H. B. Harris. A scene from "The Parish Haul." *Photos : Frank Carlill*

So far not only good, but very good. Balmily serene, he bowls balmily along and we could have done with more of him floating on the road with the greatest of ease. The one brief semi-close-up we did get indicated the fun we might have had. Then with startling suddenness he gets mixed up with a car, but the "collision" was, frankly, badly done. So was every subsequent collision but one and this is the more lamentable because the whole point of the film rests in those collisions.

Arguments with Cars.

You see, when the motorist had dusted him down and generally put him to rights, it was natural that he should express his regret by stuffing some money into the collecting-box. Curate has an argument with another car, receives another donation as the result of it and hies him back, albeit a little less balmily serene, to the parsonage. Then he is visited by an Idea which apparently strikes him with such force as to cause him to turn a somersault out of his hammock. This Idea is that he should start in on the accident racket on the approved American model and in that way procure funds for the parish hall.

But this did not seem to us a bit amusing because the second collision was so badly managed that we thought he had deliberately staged it. Thus, he decides on the plan some time after we thought he had actually carried it out. Then comes the series of collisions. In one case he glances against the bonnet of a car and in the next shot is seen firmly wedged under the back wheels. No wonder the drivers gave him money. He deserved it for his acrobatic performances. But there is one delightful collision sequence that is in the best slapstick comedy tradition. Intent on getting into the way of one car, he runs full tilt into another and is shot over the handlebars of his bike.

A Mainspring of Comedy.

This was funny because it was real, spontaneous and unexpected. Also, it is psychologically right. One of the mainsprings of comedy is the double-crossing of the hero by Fate. Remember the Lloyd and the Chaplin comedies ? If they tried a spot of dirty work they invariably came off second best. The curate should

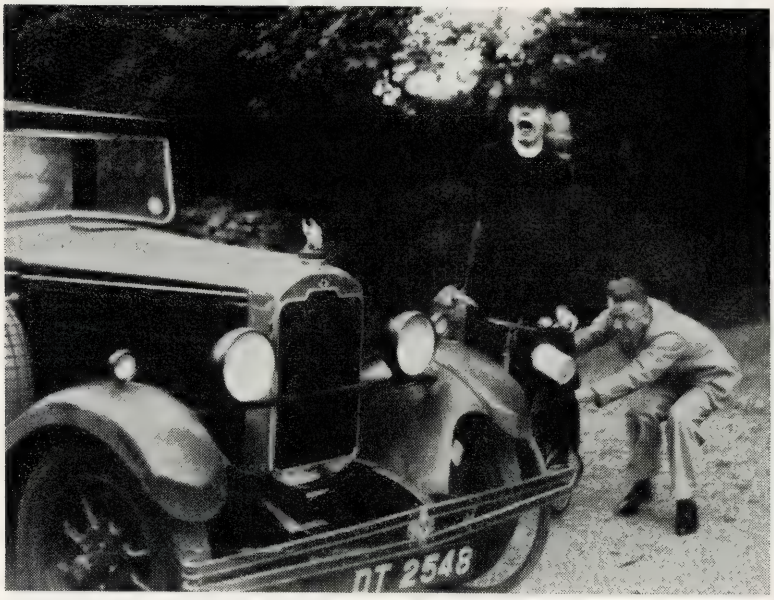
(*Continued on next page*)

Some NOTES *on* FARCICAL COMEDY

(*Continued from previous page*)

not have got away so triumphant with his wrong-doing. True, he is very much battered at the end of the day but the collisions produce money every time. Had a motorist, in feeling him over for broken bones, removed his pocket book at the same time, that would have been funny in the same way that the sequence in which the curate collides with the wrong car is funny.

In comedy it is the unexpected that upsets the dude hero's plans which produces many of the laughs. In these collisions we knew what to expect every time. But there was one shot in this part of the film that amused us. The curate surveys the road for likely game, only to set eyes on a steam-roller.



Staging a collision. In making this scene, we learn, the curate narrowly escaped injury. The cycle was completely wrecked.
Photo : Frank Carlill.

The garden party to which the curate has to be carried to announce the result of his "collection" consists almost entirely of his falling down. This succeeds only in being silly and should be re-taken. There is an art in falling down. Get a Lupino Lane comedy from one of the libraries and see. At this party the curate is so weak after his exertions that he cannot stand on his legs, but the next shot shows him walking briskly down the road with a notice under his arm to the effect that the new hall would be opened that afternoon. A title or mechanical device to convey passage of time is absolutely necessary here. On the other hand, the makers of the film use mechanical devices—in this case, fades—where they are not wanted. In an early part of the film (which is on one reel) a scene is wiped off the screen to reveal the same scene a few seconds later.

Swindled by the Curate.

One of the motorists discovers, with remarkable intuition, that he has been diddled by the curate, steals the key of the new hall he has helped to build and ties the end of the carpet outside to his car. Then when the curate and parson are dithering about outside the door wondering what has happened to the key, he starts the car, jerks them off their feet and carries them along. But he is going so slowly that they could quite easily have got up, and one is irritated that they do not. This should have been filmed at half-speed. The film closes with the curate alone being carried off on the carpet.

Now in many respects this is a good film and where it fails the authors themselves supply the reason. They tell us that the whole of the picture, with the exception of one or two minor re-takes, was filmed in one day. Please, Lincoln, spend more time over a film in future, particularly the rehearsals. You had a very good idea in this film and, considering the time taken over it, you have done very well. But how much better you might have done with adequate preparation!

Direction and photography are not particularly distinguished. There are pleasing touches in both which stand out the more because both are, in the main, indifferent. The curate (Bert Laing) is at times camera-conscious and needs direction which he did not get, but within its limits his was a quite satisfactory performance. H. B. Harris, as the vicar, gave a nice little character study, but had little to do. And the motorist C. Cocking, had no opportunity at all.

VACATION.

(*Continued from page* 512.)

and baby has to walk. But baby has a way with her. As the title has it, she does away with the miles—by the simple expedient of taking up a milestone bodily. Yes, they have only been cards, but well enough done to deceive at first. At last they get to a genuine Sheringham sign and, fatigue forgotten, they foot it gaily.

In the town proper we get some dissolves and wipes used with intelligence to indicate the multifarious attractions of the town—busy streets, beach scenes, etc. The wipes, which are vertical, are particularly neat—no ragged edges about them. On the beach the family indulges in high jinks and slapstick comedy. Father, attempting to catch ball, falls back on the temptingly presented beam of the other fellow who is engaged in examining the sand, and so on. These scenes do not, however, quite come off because they are not perfectly timed (as slapstick comedy must be) but they are amusing, nevertheless.

The editing throughout is good, camera tricks such as dissolves and wipes are used with discretion, none of them being out of place, the characters enter into the spirit of the thing, and the titling is neat, correctly exposed and centred. But there is one lapse that can be easily remedied. In the middle of a sequence, "Treating their feet," showing the family paddling, we get some shots of a dog which are quite unrelated to the rest of the scene. The film is nicely rounded off by the words, "Goodbye, Sheringham," written in the sand, the camera trollying round them (was the push-cart put to another use besides carrying father ?) and off. A leader has been awarded.

What the SOCIETIES are DOING

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the March issue should reach us not later than January 28th. Stills are also welcome.

A.C.A., NEWCASTLE & DISTRICT

Hon. Sec.: A. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. Preliminary organisation is under way for the association's next production programme, which includes a Tyneside documentary, a photoplay having a strong flavour of the weird and eerie in the story, and problems for the technical members by way of model work and lighting effects, and a short film in synchronism with music providing further scope for the skill of cameramen, etc.

Projection programmes and talks at the weekly meetings keep their interest and are found very instructive. The individual worker is strongly represented in the association, and productions shown by them are much appreciated. Films recently shown by members have been "Spring Time," a nature study, and "The Making of a Dry Dock," a documentary record of a new dock on Tyneside, both by the chairman, James Cameron, A.R.P.S.; a holiday film taken in Ireland by E. W. Younger, who also showed a Dufaycolor film; and a 9.5 mm. pictorial film of the Lake District, and child studies by G. Lough.

The association has had the pleasure of the loan of films recently from Lincoln, Houghton, Bournemouth, Finchley, Wood House and York societies. Another outside engagement was filled early in December, when a film entertainment was given to about 700 children at the Poor Children's Holiday Association's Headquarters in Newcastle. Two successful dances have been held. The next takes place on January 25th. Programmes for January included films from Bolton A.C.S. on January 10th; Members' evening on January 17th, when Members brought along any of their films or apparatus such as titling boards, lighting units and other "gadgets" etc.; and on 31st January there will be the first showing of "Out of the Drum," one of the 1934 productions.

AMATEUR CINEMATOGRAPHERS' ASSOCIATION

Hon. Sec.: Mrs. S. W. Bowler, 4, Majestic Mansions, 36a, Tottenham Court Road, London, W.1. Despite rumours to the contrary, this association has never ceased to exist, the principal change that has taken place being that the group as a whole is now no longer engaged in joint productions. Members meet, usually once a week, for an informal exchange of ideas and discussions upon recent developments in all branches of cinematography and allied arts.

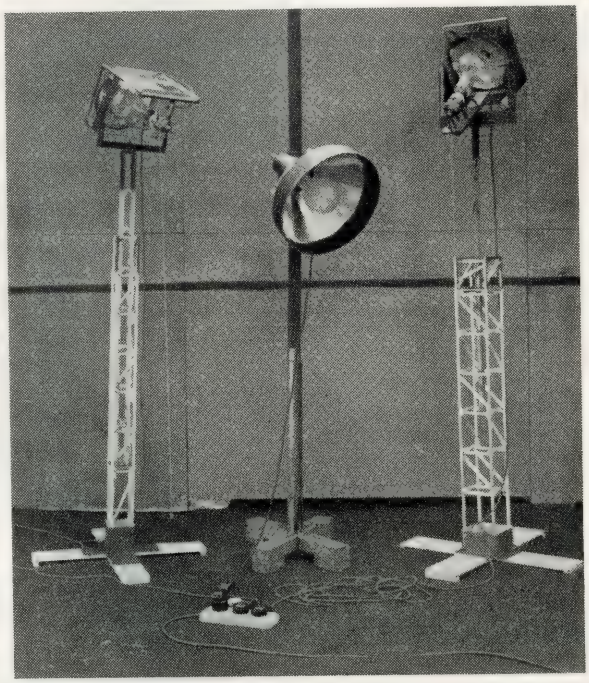
ATLAS MOTION PICTURES

Hon. Sec.: P. T. Handford, Coleridge A, Christ's Hospital, Near Horsham, Sussex. The following films were shown in November and December: "The Informer," "The Spy," Lloyd Hamilton comedy, G.P.O. interest film, "Kameradschaft," "Metropolis," and gazettes and cartoons. For the screening of "Metropolis," the musical accompaniment outlined in a recent number of *Amateur Cine World* was given.

"The Informer" and "Metropolis" were, it was decided, the best films shown during the term—the first for its acting, direction and story, and the second for its originality of conception, settings, photography, and, to a less degree, the acting. ("The Informer," by the way, was reviewed in the December number of *Amateur Cine World* and it is pleasing to learn that our high opinion of it is endorsed.)

There was some criticism of the cutting of the films. The opinion expressed by the chairman, Mr. J. A. Clancey, was that cutting was advisable and had been admirably carried out in the two films mentioned above, but that in the case of two other films shown, the editing had been too extreme, the story being rendered disjointed and hard to follow.

The projectionists and sound engineers came in for special mention and the club also wishes to thank the Amateur Cine Service, Ltd., of Bromley, for their co-operation.



Here is some of the lighting equipment of the Beckenham Cine Society, made by club members themselves. Note the method of reflection used in the two lamps on the lattice work stands. These fittings allow for all the movements required in placing and manipulating the lighting of a film production. Another advantage of the equipment is the ease with which it can be dismantled, folded and packed for transit. Another photograph of the apparatus ready for carrying appears on page 520.

BECKENHAM C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. By the time this report appears Beckenham's annual public exhibition of amateur films will have been held in the Regal Cinema ballroom. Three main productions were undertaken during 1934. At present neither of these has received its final polish but, in the rough, the work appears to compare very favourably with that achieved in past years. Filming is carried out entirely on 16 mm. stock.

In 1933 the lady members were responsible for an excellent little comedy film entitled "Burying Binkie" Encouraged by this success they undertook an ambitious production this season. Their film "Typist Wanted" should be one of the outstanding achievements of the society. It tells the story of an advertised vacancy in an office, the people of varying types who applied for it, and what happened to the successful and unsuccessful candidates afterwards. Special attention was given by the producer, Miss Margaret Challis, to dramatic effect and continuity in a film which depends on absolute clarity to tell an involved story.

Second of the main productions is a drama "Malice Aforethought." An ambitious business man marries at the opening of his career. He prospers in business but his selfish, lazy and extravagant wife is a constant drag. The last straw is her jealous interference which ruins his chance of securing a big contract. The main section of this film is devoted to showing the man's state of mind and his final determination to rid himself of the burden. Chance steps in to give him the opportunity and there is a surprise ending. Thirdly, there is a gangster farce.

(*Continued on next page*)

CINE SOCIETY NEWS

(*Continued from previous page*)

BLACKHEATH F.C.

Hon. Sec.: 72, Hervey Road, Blackheath, S.E.3. On December 16th a visit was paid by a contingent from Finchley A.C.S. when a sound programme was presented at a private cinema belonging to some of the members. The club dance on the 19th was so successful that the club is encouraged to have another next season. Many feet of film were exposed during the evening.

"Local Industries" is progressing satisfactorily. The next production, provisionally entitled "Artiste," will rely on character building for its effect. "This is the outcome of the criticisms we have had on our previous efforts that the players never had a chance to develop character! We are still learning and take these hints gratefully to heart," they write.

BRADFORD CINE CIRCLE

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. At a recent demonstration of Cine 8 films, members were much impressed by the excellent quality.

On December 19th members visited the Bradford Fire Station and gave a show which included the film "The Story of Bradford." This show was a fulfilment of a promise given when the Brigade gave a demonstration for the film.

An hour's show of children's films were given by members on Boxing Day afternoon at the Bradford Children's Hospital. It is intended to show the society's film at the Church House, Bradford, on January 22nd. Details can be had from the secretary.

BRISTOL FELLOWSHIP OF THE I.A.C.

At a well-attended meeting on December 8th held by kindness of Mr. and Mrs. Ernest H. Burris at their residence, Raglan House, Durdham Park, the following films were shown:

"A Cruise to Palestine and Egypt," by E. H. Burris; "Summertime in the West," by E. C. Bodenham; "The Bristol Zoo," by E. Temple Robins; a few shots on the set at the Twickenham Film Studio, starring Lupe Velez, taken by Mr. Robins during the recent I.A.C. Convention, and the Royal Wedding as a topical finale.

The evening, which concluded with dancing was a wonderful success and resulted in the enrolling of a number of new members.

BRONDESBURY C.S.

Hon. Sec.: B. Ludin, 134, High Street, Notting Hill Gate. Excitement ran high in the studio when it was announced that two members (Messrs. Elliott and Eves) had won first prize in the 8 mm. and 9.5 mm. class in the *Amateur Cine World* competition. Mr. Eves also won first prize in another competition with his film, "A Kentish Idyll," otherwise known as "Eynsford." This film reached the final stage at Glasgow, in the Scottish Film Festival and was commended by Mr. Buchanan for the wonderful photography. Neither prize-winner had handled a movie camera twelve months ago.

The society's production, "Two Candles" will be shown in competition with a film produced by the London Amateur Film Club in March. It runs to about 600 feet, and was taken entirely indoors. Although the next film (an indoor production to be begun immediately) will be on 16 mm. stock, the society is certainly not thinking of dropping 9.5 mm. The whole of the films produced by the B.C.S. were made with Pathe apparatus and stock and they are convinced that 9.5 mm. is capable of very good results.

Interested readers are invited to the studio and projection theatre any Tuesday or Friday evening after 8 p.m.

CANTERBURY C.S.

Hon. Sec.: L. J. Goulden, 36, High Street, Canterbury. At the society's first dance, held recently, the film, "The Clue of the New Pin" was presented and very well received. The dance proved to be such a success ("and it was such a pleasure to watch the ladies doing all the work" they write) that they intend holding many more before the end of the season.

Three interesting lectures have been heard: "Lighting" by W. Entwhistle, "Subject and Viewpoint" by John R. Mann, and "Aspects of the Scenario" by Scott Blackhall. J. A. Vissenga and S. W. Bligh have given projection evenings, and their programmes have been enthusiastically received.

PROJECTORS, 16mm.

NEWKEYSTONE A.78, 500 WATTS. 1" 1.5 Special Auditorium Lens. Pilot Light Motor Rewind. Still and Reverse Action. **£25**

KEYSTONE A.74 300 WATT **£16 16 0**
" **B.63 200 WATT** **£11 0 0**
E.53 Motor Driven, 400 ft. Capacity.. .. .. **£5 5 0**
Resistances or Transformers for Voltages over 110 extra in each case.
Keystone Editing Outfits for 8mm. and 16mm. **30/-**

Easy Payments. Part Exchanges. Best Allowances

FILM LIBRARIES, 9.5mm.

All the latest films. Cheapest rates. 16mm. **S.O.F. and Silent.** 9.5mm. Sound on disc. FOR SALE ONLY.

SCORES OF SECOND-HAND BARGAINS

TITLES.—Boxes of 12 assorted. All useful 9.5 or 16mm. **5/-** each,
H.M.S. CEMENT.—Best make, **1/2** bottle. Post free.

ALL MAKES OF PROJECTORS SUPPLIED
PROCESSING. RETURN OF POST

Set Sail for Satisfaction on 'H.M.S.' Service—Write Now

40, PARADISE ST., LIVERPOOL, 1.

75/-

CORONET
CINE 9.5 MM.
MODEL B

Entirely new production. New improved British-made clockwork motor, fitted with spring pressure plate. Specially made Anastigmat F.3.9 Lens. All-metal case, covered with panelled and embossed real leather, direct viewfinder, button-guard, tripod bush, and film footage indicator. To fit standard 9.5 mm. film in the usual Moto-camera container.

Sold by all Photographic Dealers.

CORONET CAMERA CO.
310, Summer Lane, BIRMINGHAM, 19

"Try to look a little more pleasant!"

At the last meeting, three members presented a private production "Love finds a Way," which proved to be a delightful rechauffé about 150 feet in length on 9.5 stock. Simplicity is the keynote of the story and an old, old theme is made new and entertaining by smooth continuity and judicious handling. G. Greenstein wrote the scenario, J. A. Vissenga was at the camera, and J. H. K. Blundell directed.

The society's first production, "The Perfidy of Herbert," was filmed on 9.5 and 16 mm., and it has been found interesting and valuable to compare results. So far, activities have been confined to exterior shooting, but they hope to include interior shots in the next production.

At the present time they are anxiously awaiting word from Member D. Biggleston that he has completed the colossal task of editing and titling the 2,000 feet of film which he took on his recent visit to the United States. The untitled film has already been shown for educational purposes, with a running commentary by Mr. Biggleston. Meanwhile, L. J. Goulden is working on a documentary film appreciative of the excellent work done by the Alford Aid Society. The film consists of shots taken at the Society's Day Nursery for ailing children, "and from the 'rushes' which we have seen of the first 150 feet, we are confidently anticipating something in 'interest' films at once amusing and instructive," they write.

HITCHIN AMATEUR C.C.

Hon. Sec.: H. G. Green, 27 Verulam Rd., Hitchin, Herts. Since the last report not much has been done on the club's production, provisionally entitled "The Tramp." Meetings are still held on alternate Tuesdays at 7.30 p.m., and any new members will be welcomed.

At the last meeting Eric Gilder, a local author of considerable fame, read a scenario he had written, which was proposed for the next production. It is entitled "The Alien" and deals with peasant life in Brittany. Offers of the loan of films from other societies or individuals will be gratefully accepted.

HYDE C.S.

Hon. Sec.: J. S. Fitton, A.M.I.R.E., 32, Copeland Street, Hyde. The secretary recently gave a lecture and demonstration of Dufaycolor film and about twenty members have visited their neighbours in Stockport to hear a lecture there. Several also saw an exhibition of amateur films at the Central Library, Manchester. The society has also recently had a successful projection night of its own.

The social evenings are a great success, attracting friends as well as members. These friends very often join up after an informal supper round a huge table, followed by dancing, or table tennis and cards. Incidentally, since the refreshments are usually given by various members, the proceeds all help to swell the film fund.

"The members, now, are mostly level headed and sensible people, and modern in outlook," writes the programme secretary, G. Wain, "The flappers, and others who joined up at first, thinking they would be made into film stars right away, have dropped out, and the serious work of preparation for film-making is being tackled in a business like way."

ILFORD A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford, Essex. *Amateur Cine World* is glad to welcome this new Society. The inaugural meeting was held at the Gatehouse Cafe in Cranbrook Road on Wednesday evening, December 5th. The chairman, W. J. Hall, pointed out that the formation of the society was due to the initiative and energy of Messrs. Taylor and Vincent. The personnel of the committee is as follows: K. C. Blain, Vice-Chairman, who provided the sound equipment for the night, Messrs. Vincent, Argent, Martin, Carter, Tomkinson and Lovell.

A number of members' films was shown, the first being one by W. J. Hall illustrating visits to a farm on the North-East coast, containing some fine shots of animals, together with those of the fishing trawlers. Mr. Martin's film of a trip to the Mediterranean was comprehensive and portrayed a large variety of subjects and conditions encountered. A very realistic film was shown by Mr. Blain of aeroplanes skimming over houses and trees while the drone of the aero-engines was admirably reproduced by sound equipment. Another film by Mr. Argent was of excellent photographic quality which recorded family and holiday activities. Some excellent views taken in Ilford Park by Mr. Carter showed spring and autumn moods. All these films were criticised constructively and at times humorously by the members.

INDEPENDENT FILM MAKERS ASSOCIATION

Hon. Sec.: T. Beard, 32, Shaftesbury Avenue, London, W.1. Several films have been projected, including Le Neve Foster's epic of the Summer School in which shots of members at the dining tables have been cross-cut with those of several gross but superior pigs also dining in their sty. Heino Held also shot some material at Welwyn and produced some beautiful shots of the surrounding country and shots of cattle which will be used in "Markets." Shooting on the

(*Continued on next page*)

last-named film has had to be abandoned owing to bad weather.

Some experimental shooting was done on Armistice Day round the Cenotaph and Westminster. Discussions have generally centred round scripts; the first one to be submitted was a satire on marchers, using an experimental form. This, however, was rejected. D. G. C. Beck then produced a synopsis with a pacifist theme and this is now being knocked into shape.

KINO AMATEUR FILM FEDERATION

The premier of the Soviet classic "Son of a Soldier" was held at St. James and Soho Club and Theatre, 14, Greek St., W.1. on November 23rd and 24th. Hundreds were turned away, and it was generally agreed that it was one of the best Russian films ever shown.

It is a moving story of the development of a young boy in the Russia of 1905. The direction, by Lebediev, is sensitive and sure, and he obtains his effects with a minimum of effort. There are some lively shots, and the photography throughout is masterly, though on our present standards is rather leisurely. "Son of a Soldier," available on 16mm. non-inflammable stock, and "Storm Over Asia" and "Mother" will be released in a week or two.

LONDON A.F.C.

Hon. Sec.: Miss M. Jasper, 42, Fentiman Road, S.W.8. For the club competition, prizes of a small nature were offered for the best film in each class of 9 mm. and 16 mm.

CINE SOCIETY NEWS

(*Continued from previous page*)

and it is worth recording that the independent and unbiassed judges—Dr. Tierney and Mr. W. Giles, of the British Medical Association—commented on the higher quality of films in comparison with the films as judged by them last year.

In each class films were awarded under the following headings: originality, pictorial merit, technique in exhibition, editing and interest merit with a maximum of 100 points under each heading. From the aggregate of points awarded, the following first three resulted 9 mm. class—"On the Job" (M. Morris and Miss Lonsdale) 405 points; "An Amateur Cine Magazine" (Miss Lonsdale) 380 points; "Tale of Three Cities" (T. B. Ching) 270 points. 16 mm. class—"So This is London" (A. J. Bromley) 465 points; "Don't See Ireland" (Dr. E. Card) 455 points; "Water" (Dr. M. Deane) 435 points.

The above films—although independent members' efforts—will be available for loaning to those other clubs who wish to exchange films with the London A.F.C. Application should be made to the Programme Secretary Miss Lonsdale, 123 Clifford Gardens, London, N.W.10.

THE MANCHESTER F.S.

Hon. Sec.: Peter le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. On Wednesday, December 5th, the society held its Annual Exhibition of Members' Films in the Theatre of the New Central Library. A large and enthusiastic audience was present at the screening of a programme sufficiently varied to suit all tastes.

The dramatic side was represented by a comedy, "Porridge and Penguins" and by a thriller, "The Five-Pound Night," and the documentary by Roy Clayton's "Fire" and the society's record of the Royal Opening of the Library in July last. This last film, made by eight cameramen under the direction of Peter Foster, has been awarded a certificate at the R.P.S. Annual Exhibition.

Two scientific films, "Crystal Growths," by E. A. Cooke and H. Emmett, made at the works of Brunner Mond in Northwich, and "The Surgical Treatment of Paralysis" by Robert G. W. Ollerenshaw, were well received by the more technically-minded.

The programme was completed by two reels, one in colour, assembled by H. L. Ollier from the personal films of members. These reels, with their more human touch, were probably among the most popular of the evening, for judicious cutting had avoided that almost universal plague, the "Snapshot film" that means nothing to anybody except its author.

Douglas Fairbanks, junior, Vice-President of the Society, sent a message in the form of a short article which appeared in the programme. One phrase might well be repeated here," The blade of simplicity is the sharpest."

The press notices were most encouraging, and since the Exhibition two of the films, "Porridge and Penguins" and "The Royal Visit to Manchester," have been booked for a ten-day run at the Hobbies Exhibition in the Manchester City Hall.

parents

THE MAGAZINE FOR ALL WHO LOVE YOUNG PEOPLE

In the February Number

Encouraging Independence in the Toddler

"What My Family Has Taught Me"
Interviews with Gladys Cooper and Owen Nares

How Much Paternal Discipline in the Home?

Vogue Fashions

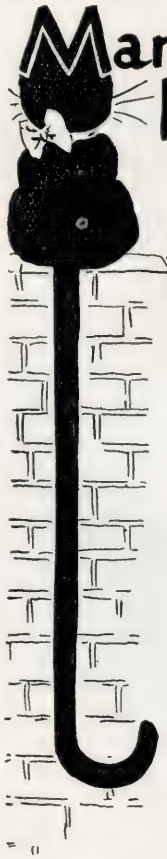
Baby's First Year—Arranging The Time-Table

Minor Ailments of the Pre-Natal Months
and many other informative articles.

"Parents" is on sale everywhere, 6d. or by post, 7½ from A.C. Burt, "Parents," 4-8, Greville Street, E.C.1. Send p.c. for Free Specimen Copy.

£100

will be awarded to the mother of
BRITAIN'S BONNIEST BABY
FREE ENTRY FORM IN EVERY COPY



Many a fine Tale hangs by a "Week-end"

1001 of the best are told and filmed by the

Arabian Knights

If you seek fresh titles, join these happy warriors in the WILMAT TRANSLUCIA TITLE CLUB and enjoy a year's titling for £1 1 0 (or upwards).

If you merely seek more letters to your name, Wilmat can supply you with 128 of the best (1" relief-cut) for as little as 2/6.

Fine Tales demand Fine Titles

from the Wilmat Titling Service.

E. M. MATTHEW, B.Sc.
Manor Drive, Sutton Coldfield, Birmingham.

Cine Exposure Table for FEB.

Compiled by
HAROLD B. ABBOTT

NORMAL SUBJECTS

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains, quayside; open country scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Weak sunlight or bright diffused	2.3	2.8	3	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5.6	7	8	6.3	8	9
Diffused or slightly cloudy ..	1.7	2	2.5	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3	5.6	7	8
Dull	1.5	1.7	2	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5	4.5	5.6	6.3
Gloomy, or very dull	—	1.5	1.7	1.5	1.7	2	1.9	2.3	2.8	2.3	2.8	3.5	2.8	3.5	4	3.5	4.5	5

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan-Reversal (16mm. and 8mm).
Pathe R.O.F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan-Reversal
Agfa Pan. Negative

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/3.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

MAYROSS CINE CIRCLE
(RAVENSCROFT PARK)

Leader: S. G. Finch, 60, Dalling Road, London, W.6. This is a new cine group. Meetings are held every Thursday at the above address at 8.15 p.m. All interested in the production of sub-standard films are welcome, whether they own apparatus or not. Early application is necessary as the group is limited to 12 members. Preparation is now being made for the first production.

THE METEOR FILM PRODUCING SOCIETY

Hon. Sec.: S. L. Russell, 14 Kelvin Drive, Glasgow, N.W. The Second Scottish Amateur Film Festival was held on the 7th and 8th December, with Andrew Buchanan, of the Gaumont-British Film Corporation, Ltd., as adjudicator. The final public screening of the leading films took place in the Lyric Theatre, Glasgow, before an audience of about 700 people, with Lord Inverclyde in the chair.

CINE SOCIETY NEWS

The story-film class, and the sound-film class were won by this society, while the class for interest films was won by the Modern School Cine Club, Chesterfield, and the Glasgow School of Art Kinecraft Society, who shared honours for first place. In the confined class for individuals resident in Scotland, the winner was Ian S. Ross, of Glasgow.

Mr. Buchanan criticised every film entered for the Festival, his remarks being much appreciated by the many amateur producers in the audience. In his final adjudication, Mr. Buchanan awarded the Victor Saville trophy, a silver cup presented by Mr. Saville for annual competition for the most outstanding film shown at the Festival, to the Glasgow School of Art Kinecraft Society, for their one-reel film, "7 till 5," which described itself as "A pattern of the day's doings" at the School of Art.

Meteor's plans for next season are already under discussion. It is proposed to develop the social side of the society's activities, and, on the production side, to make one or two short films of an experimental nature, one on 9.5 mm. if possible.

METROPOLITAN-VICKERS A.C.S.

The first half of the winter session has been most successful and the society is looking forward to the next half which will include several more practical evenings dealing with scenario-writing, editing, title making, etc.

The society have been favoured by the visits of Miss Ruth Stuart with her International prize-winning film "To Egypt and Back," Peter Le Neve Foster with a most interesting account and film of his visit to Russia, and Mr. Willis, ace operator of the Gaumont-British Newsreel, who gave an enjoyable talk on his experiences over many years of shooting and demonstrated some of his gear.

On November 1st the society held a gala night when their own film was given its first

(*Continued on next page*)

Bargain and Latest Lists post free anywhere. Please state requirements.
DOLLOND AND AITCHISON LTD
EST. 1750.

WANTED
CINE APPARATUS BOUGHT FOR CASH

Particulars of latest stocks on request
LONDON: 28 Old Bond St., W.1.
281 Oxford St., W.1.
35 Ludgate Hill, E.C.4.
Stock Exchange Branch:
2, Angel Court, Throgmorton St., E.C.2.
CROUCH END: 17 Topsfield Parade
CROYDON: 12 George St.
LIVERPOOL: 73 Lord St.
LEEDS: 37 Bond St.

public presentation, together with representative films from other societies. On November 29th, the society held its annual competition for members' films; the standard of films shown had definitely advanced over last year's and the winner was A. Gray with a snappy little dramatic-cum-family film. Miss A. G. Shaw's "Fringes of the East" was second and showed a pleasant cruising holiday. A debate on "Dramatic v. Documentary Films" was also staged for this meeting.

MONTREAL AMATEUR MOVIE CLUB

E. A. Rawlings, 6845, Chambord Street, Montreal, Que. Filming on the club production, "His Old Fashioned Mother" is going ahead as rapidly as circumstances permit. The very generous co-operation of the Windsor Hotel in lending rooms has greatly facilitated the shooting. To date 250 feet of 16 mm. film have been shot and only one or two retakes have been necessary. Each scene is thoroughly rehearsed before being shot. The second production (a short comedy) entitled "The Wedding in the Red" has been rehearsed to the point of shooting. This will be done immediately. This film will run to about 5 minutes of 8 mm. stock. Ben Lyon has invited any members to come to Loew's Theatre and shoot his act on the stage.

A cup was offered for the best film of not more than five minutes screen time depicting the Christmas spirit. The films had to be ready for the January meeting and the audience were the judges. A considerable amount of equipment has been made by members, and there is no lack of interest in any phase of the club's activities. Correspondence is invited from other club secretaries and individuals. All letters will be replied to.

CINE SOCIETY NEWS

(*Continued from previous page*)

PATHE FILM CLUB, DURBAN

Hon. Sec.: W. St. J. Blaine, 48, Anstey's Buildings, Durban. This is a newly formed club. It shares the premises of the local camera club and will concentrate on personal films rather than film plays. To this end lectures are given on all manner of subjects relating to the cine camera—composition of pictures, titling, editing, the construction of telephoto lenses for the Pathe camera, etc.

"In most of these subjects," writes the president, "we find your magazine most useful and many helpful hints have been culled from their pages. It is indeed a pity," he continues, "that the import duty prevents us from sending our films over to you for criticism as there is marvellous scenery in South Africa and consistent lighting; some of the films I have seen would thrill any audience, let alone an amateur cine club." Two simple competitions have been arranged to ascertain "what sort of artistic eye the members possess." Each had to choose his own subject.

The difficulty is to obtain films. 9.5 mm. library films are not readily available, "and it is too much to ask the club to provide new films for each month's showing, but I must say they are managing very well by alternating the films of other members and making up a programme for the newer members to appreciate."

Lighting equipment made by members of the Beckenham Cine Society. Note the plug boards and fuse boards.

RAYNERS LANE C.C.

Hon Sec.: C. Butement, "Crowhurst," Rayners Lane, Middlesex. Since the last report no general meeting has been held owing to the intervention of the Christmas holidays. Negotiations are nearly complete for the hiring of a large basement. This accommodation, besides providing for actual film making, will, in addition, serve as a meeting place for members, and it is also proposed to hold the various social events here.

A competition has been organized to find a suitable story for a film play and 10/6 in cash and an album of stills from the production are offered. Acting and technical members are still required.

SUTTON & DISTRICT MOVIE MAKERS

Hon. Sec.: D. F. Sheen, 32 Brighton Road, Sutton. The club has made great progress during the past month. Permanent premises have been obtained in the shape of a house adjoining the Phœnix Garage, Sutton, and, while it requires a certain amount of alteration and decoration before it can be used, it is hoped that this will be completed shortly, and that, by the time that this report appears in print the club will be in occupation. The building will contain a combined Studio and Projection Theatre, changing rooms for members taking part in film production, and also a recreation room.

A most successful evening was held on December 17th. Two members of the club gave a demonstration of make-up, and a short length of film was exposed in order to demonstrate the effect as viewed by the camera. Three films were shown which had been taken by members of the club; two short cameos on one reel: "A Holiday in Brussels" and "Oriental Tragedy," and a film of an unusual type taken at the old West Ealing Club, "Liebestraume," both lent by Mr. Bowen. Two other films were also shown: "The Meteor Magazine" lent by the Meteor Film Producing Society, and a two reel comedy, "All's Well" lent by the Leicester A.C.C.

WIMBLEDON C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S. W. 19. The outstanding social event of the year was the fourth annual cine dance held on December 1st at the Wimbledon Bath's Hall. There were nearly three hundred present, including the Mayor of Wimbledon, Lady Roney (Vice-President) and the Mayoress.

Perhaps the next important event during the past few weeks was the premier presentation of the latest club production, "Wild West Wimbledon" (directed by G. Russell Owen). This was held at the Lecture Hall, Wimbledon, and a large number of tickets sold. The film received great applause. The programme included supporting club and individual members' productions. Early January will see the commencement of production on "Holy Smoke," a scenario submitted by W. Sugden; the film is to be directed by J. Nunn, 16 mm. stock is to be used, and most of the shooting will take place in the studio.

I.A.C. CINE FELLOWSHIPS

IT is now just over a year since the I.A.C. Fellowships were first launched and from the very beginning they have been a huge success. The whole country is now covered although there are still one or two districts that could be better represented. The 1933 International Competition Films formed the nucleus of the Library and other outstanding films have been added from time to time. The 1934 Competition Films will soon be available under this scheme also.

For the benefit of those who are not quite certain what an I.A.C. Fellowship is, may we say that it is an informal local association, connected with the Institute, with the object of providing a means for members to meet for mutual help and the enjoyment of their hobby. It is not even necessary for the whole gathering to be members of the Institute, although of course this is desirable. A Library of films is at the disposal of Registered Cine-Fellowship Leaders and no charge, except postage, is made.

Informal Groups.

It is not intended that the functions of cine societies should be usurped by the cine fellowships; the former are still intended to cater mainly for those who wish to take part in making story films and the like, while the latter are more informal and cater more for those whose only wish is to see the films of others and then to have a discussion on them. Another distinction is that the Cine Fellowship has no subscriptions, all its meetings being held by invitation at the homes of its various members.

Any members who are interested are invited to write to the Hon. Gen. Secretary who will tell them the address of the Fellowship Organiser in their neighbourhood, or, if there is not one, give them assistance in getting into touch with other members with a view to the formation of a Fellowship.

And Now Free Shows

Messrs. Lizars, the well known northern dealers are this year again holding public shows of the Institute's winning films in the 1934 competition. No other films but those supplied by the Institute will be shown, and all readers are welcome. The only limit is the capacity of the halls available and these can be ascertained from the branches of this firm listed below:

Messrs. Lizars Ltd.:

101, Buchanan Street, Glasgow.	Jan. 14th and 15th, at the Mc'Lellan Galleries.
171, Union Street, Aberdeen.	Jan. 22nd. Hall not yet known.
6, Shandwick Place, Edinburgh.	Jan. 25th. Hall not yet known.
71, Bold Street, Liverpool.	Jan. 28th. Crane Hall.

Tickets and full particulars from the above. Thanks, Messrs. Lizars!

The address of the Hon. Gen. Secy. of the I.A.C., Mr. W. E. Chadwick, is Burley House, Theobalds Road, London, W.C.1.

R.P.S. KINE GROUP

With the close of the recent Exhibition of Kinematography at the Royal Photographic Society the Committee of the Kine Group has gone ahead with arrangements for the forthcoming year. The monthly meetings will be devoted in part to amateur and part to professional matters, though many will no doubt find both sides of interest.

A smaller and more intimate room will in future be used and improvements have been made in the projection arrangements. The next meeting is on Friday, 25th January, when Mr. A. J. Bromley will show films of the London Amateur Film Club and the professional side will be in the hands of a member of the Guild of Kine Technicians. Mr. J. F. Marshall, A.R.P.S., has been elected assistant secretary of the Group. Those interested should write to the secretary of the society at 35, Russell Square, London, W.C.1.

G.B.E. LIBRARY LIST

We have just received the G.B.E. 16 mm. Sound-on-Film Library list, published by G. B. Equipments, Ltd., Film House, Wardour Street, London, W.1. It is an attractively produced catalogue of some fifty large pages.

Among the films immediately available are: "The Midshipmaid," "Our Farmer Prince," "Waltz Time," "The Good Companions," "Wings Over Africa," "Just Smith," "Britannia of Billingsgate," "I Was a Spy" and "The Cuckoo in the Nest." Other famous Gaumont-British productions are scheduled for early release. In addition to the feature films there are westerns, comedies, cartoons, magazines, news, interest and instructional films. A brief description of each is given. The catalogue is priced at 2/-.

CINE EXHIBITION

In connection with the 23rd annual conference of educational associations, an exhibition and demonstration of sub-standard apparatus and films were arranged by the British Film Institute and took place at University College, London, from December 31st to January 5th. Portable projectors suitable for classroom use and for larger halls were on show and there were demonstrations of educational films.

MAKE A GOOD JOB OF IT!

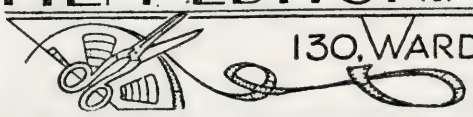
IF YOUR FILM IS WORTH SEEING —IT IS WORTH AN EXTRA EFFORT

Many a Professional film may have looked no better—in the rough. But every technical device has been employed to put it over.

GIVE YOUR PICTURES THE SAME ADVANTAGE

This Service exists to help you make the Best of Every Film. Artistic titles, expert cutting, neat technical effects, make an amazing difference. Always consult the

FILM EDITORIAL SERVICE



130, WARDOUR ST. LONDON W.1.

Telephone: GERRARD 3856.

Newcomer to Miniature Camera Field : Kodak Retina

While this is not a moving-picture camera, it uses 35 mm. cinematograph film, and provides 36 pictures on a 5½ feet strip, similar to the principle adopted by its predecessors in the miniature camera field, using the same form of packing. This is, in fact, an attempt to provide a similar form of camera at a much lower price, and for its price of £10 10s. 0d. the Retina is quite good value.

The objective is a Xenar f/3.5, 5cm. lens, in a Compur shutter giving a range of speeds from one second to one three hundredth of a second, time and bulb. Diaphragm and focussing are controlled by concentric knurled rings around the periphery of the shutter, and the latter operates a helix which moves the lens backwards and forwards. Focussing is from 3.5 feet to infinity. The camera carries an adjustable depth of focus scale on the base.

All-Metal Construction

The camera is of all-metal construction, leather covered, and the lens is supported on a metal lens board, which is carried on metal lazy tongs of commendable rigidity. Opening the camera is almost automatic, a press on a button and a slight pull being sufficient to set the lens in taking position. When closed the instrument measures only 4¾in. x 3in. x 1½in. and weighs 15½ ounces (unloaded). To shut it, it is necessary to return the focussing to the infinity setting, which constitutes a safeguard against out-of-focus shots.

A compact optical viewfinder is provided, and eye-level pictures are easy to take with the camera in either the vertical or horizontal position. We did notice, however, that the small piston release of the camera was rather prominent, and made one or two inadvertent exposures as a result of this. With use this disadvantage disappears. We were pleased to note that a tripod bush is provided.

The loading of the instrument is simple and easy. The metal container of film is placed in the body of the camera, much in the same way as a roll-film, passed across the rails on either side of the picture area, and then on to the take-up spool. The camera is closed and the film wound until the sprocket holes engage in a small locking sprocket, when winding automatically ceases. We noticed that the presser-plate of black pressed metal is quite flat and therefore presses on the whole surface of the film when it is being wound, but we did not find any scratches in the films which we used in the camera.

There is a picture counter which is set with a knurled knob, and which clicks up one space every time the locking sprocket is disengaged to enable the film to be wound on to its next position. A change-over device on the take-up winding spindle enables the film to be wound back again after all the exposures have been made. With the camera we received a reel of Kodak Panatomic film in suitable packing for use in the instrument. On test this proved to be of reasonably fine grain, with a high range of colour sensitivity, and good tone range, while the performance of the Xenar lens was excellent in both covering power and definition at all apertures.

22 Feet Wide Picture from 16mm. Bell & Howell Projector

The makers claim that the new Bell & Howell 1,000 watt 16mm. projector will throw a picture 22 feet wide. The machine has arrived in this country so recently that we have not yet had an opportunity of trying this out for ourselves, but from the high intensity of the light transmitted from the instrument we have every reason to believe that this is perfectly possible.

The 1,000 watt projector is an impressive looking instrument, with an appearance of power and efficiency. It is unusual in design in that the two spool arms are fore and aft of the machine instead of above and below as in normal practice. This arrangement ensures the more easy accommodation of the 1,600 feet spools which make it possible to load a complete hour's programme and to run it through without interruption.

The motion-head mechanism is of the usual Bell & Howell shuttle type, and can be supplied with either single or double claw. Threading is simple, and is assisted by the use of the self-contained pilot light which illuminates all the mechanism and the volt meter built into the machine. In threading the film passes down from the front feed spool, through the feed sprocket, gate and claw mechanism and take up sprocket and then

(*Continued on opposite page*)

THE "Celfix" REGD. TRADE MARK CINE SCREEN HAS THESE VITAL POINTS

Patented throughout the world. British Patent No. 345,925.

1 HIGHEST REFLECTION SURFACE BRILLIANCE — The **only** screen proved by laboratory tests as follows: the Celfix Silver Surface 2½ times more brilliant and the Celfix Crystal Glass beaded surface 5½ times more brilliant than ordinary white screens.

2 THE KEEPING POWERS OF THE MATERIAL — Constant unrolling of inferior screens causes the surface beads to fall away, thus black dots and blotches are seen in the projected picture. In the specially treated pine linen surface of the Celfix, generous coatings of strong adhesive ensure that the beads are firmly embedded to stand hard wear.

3 THE PROTECTION OF THE SURFACE — The Celfix Screen mechanism is a patented method of bringing the screen into position and keeping it taut. There are no strings, no parts to get out of order. The mechanism works easily and faultlessly, ensuring perfect protection to the screen surface.

Look for the regd. trade mark "Celfix" on every screen. Full particulars and sample surfaces from the manufacturers.

R. F. HUNTER, Ltd., "Celfix House," 51, Gray's Inn Road, W.C.1. *Phone: Hol. 7311/2*

New 1,000 Watt Projector

down between a pair of jaws whose function we explain below. The film then travels over several idlers and a jockey pulley and then up again to the take up spool which is driven by its own separate motor, with its own separate speed control which ensures proper tension on the film in relation to the size of spool being handled.

Rewinding is performed by means of the take-up motor, a change-over switch enabling this to be run at high speed in a reverse direction independent of the motion head mechanism. In operating the still picture device with which the instrument is fitted the take-up motor is automatically cut out.

The jaws above referred to, through which the film passes after leaving the gate of the instrument, are connected to a large absorbent pad in the body of the machine. The pad is soaked with water and a fan blows this moisture on to the film as it passes between the jaws, thus humidifying the film and counteracting any tendency for it to be dried by the intense projector light.

Highly Efficient Cooling Device

The light itself is a tubular lamp, similar in pattern to, though a little larger in size than, those with which we are familiar. It is held in a lamp-house with the familiar finned outer casing, carrying an adjustable reflector and lamp adjustments, while within this casing is an inner chamber. This, combined with the highly efficient cooling device, ensures extremely cool running of the lamp and lamp-house. The motor, which is fitted alongside the lamp-house, gives 16 and 24 frames per second by means of an electrical governor.

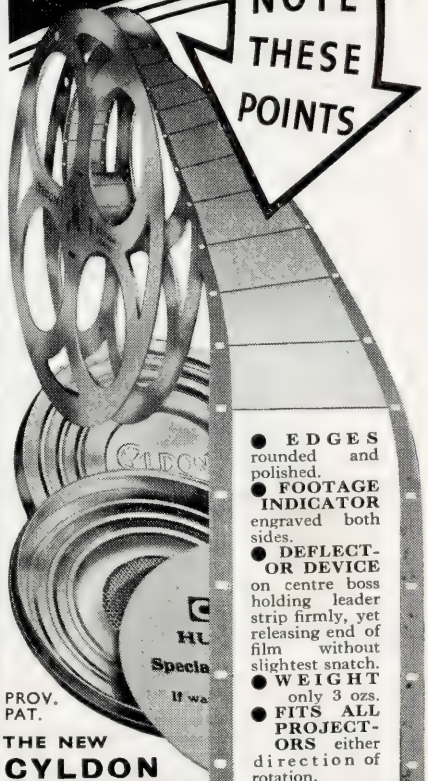
The instrument draws $11\frac{1}{2}$ amperes of current, which is rather too large for the average private house, but is of no moment under the conditions for which the instrument is designed.

The projector stands on a massive E-shaped base, with a tilting device at both front and back, and when packed for carrying goes into a case measuring only 21″ x 18″ deep x 10″. The price without case is £116, and with case complete, £124.

For use in Bell-Howell, Cinecraft, Ensign and Kodak titlers. Other sizes appear on pages 487 and 488. Full instructions how to use the title backgrounds that appear every month in "Amateur Cine World" are given in the new series of articles on titling which begins in this issue.

Improved FILM STORAGE

NOTE THESE POINTS



● EDGES rounded and polished.
● FOOTAGE INDICATOR engraved both sides.
● DEFLECTOR DEVICE on centre boss holding leader strip firmly, yet releasing end of film without slightest snatch.
● WEIGHT only 3 ozs.
● FITS ALL PROJECTORS either direction of rotation.
● PLATES made of specially hard Aircraft Aluminium Alloy and dynamically balanced
● 2 HUMIDIFIER PADS, one extra large for special preservatives.
● WASHABLE TITLE STRIP on edge of can.

PROV. PAT.

THE NEW
CYLDON
400 ft. CINE REELS AND HUMIDIFIER CANS
British Made Throughout

16mm. Reels, *each* 3/6
16mm. Cans, *each* 1/6
THE PAIR 4/6

9.5mm. Reels, *each* 2/6
9.5mm. Cans, *each* 1/6
THE PAIR 3/6

FROM ALL CINE DEALERS. If your dealer cannot supply, send remittance direct. Dispatch by return. C.O.D. if preferred.

Use only

cyldon

Improved CINE REELS *and* HUMIDITY CANS

SYDNEY S. BIRD & SONS, LTD.,
Cyldon Works, High Rd., Whetstone, London,
Telephone: Hillside 2244. N.20
LONDON DISTRIBUTORS: The Miscellaneous Trading Co., Ltd., 13 New Oxford St., W.C.1.

Better Movie Bargains from "The House of Better Movies"!

Special Purchase

We have just obtained delivery of a quantity of

ENSIGN DAYLIGHT PROJECTOR CASES, Brand New, covered with Antique Brown, or Crocodile Blue Rexine, Plated Fittings, Leather carrying strap, and fitted with DAYLIGHT SCREEN. Price 10/- each (Post Extra). This offer cannot be repeated at this price.

4 only ENSIGN S.S.50, 16mm., Projectors, (Hand Turned) complete with Resistance and Metal Carrying Case, (list £7 12 6) **£5 10 0** each, complete.

1 only, PAILLARD BOLEX CINE CAMERA, Model B. 16mm., UNUSED, F2.5 lens, Hand Crank for Trick Work, (8 or 2 pictures per turn), 2 view finders, audible footage indicator, De-Luxe Leather Case, etc. List price, 15 guineas. **£10 10 0** A SNIP.

4 only, ENSIGN DAYLIGHT PROJECTORS, Complete in Transport cases, (Unused) List Price, 15 guineas. **£10 10 0** each, complete.

Various other bargains—all in perfect condition.

1 PATHE FILM NOTCHER. List price, 6/6. **1/3.**

7 ENSIGN FILM MAGNIFIERS. (Brand New). **7/6** each.

1 Pathe Home Movie Projector, complete with Motor and Super attachment (double claw) as new. **£8 10 0.** Bargain.

1 Pathe Home Movie Projector, complete with Motor and Super attachment. Good condition. **£7 10 0.**

1 PATHE MOTOCAMERA. List £6 6 0, (Shop soiled). **£5 5 0.**

1 CORONET CINE CAMERA. F3.5 lens. **£1 5 0.**

1 CINE KODAK, Model "B." F3.5 lens. **£8 10 0.**

1 CINE KODAK, Model "B." F6.5 lens. **£3 0 0.**

1 KODASCOPE REWIND. List £2 2 0 **£1 0 0.**

1 Ensign KINECAM. F2.8 lens, 3 speeds, etc., complete in Leather Case. List price, £18 18 0. Bargain—**£10.**

A quantity of SHORT LENGTHS 16mm. Films, for Kodatoy etc., (approximately 25ft.) **1/6** each, no lists available.

Buy Better—By Post

from "The House of Better Movies"

THE

MIDLAND CINE SERVICE

Midland Buildings, Shipley, Yorks.

Telephone 1597

Your Problems Solved

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

INDOOR FILMING

"I am contemplating the purchase of a cine camera and projector. I am restricted to low priced apparatus and wonder if you could give me a little advice. I want to try some indoor photography on the stage giving friends tests, etc. I could get the use of two or three 1,000 and 500 watt spots or floods of the type used in stage lighting. Could you tell me the cheapest type of lens adequate to deal with such lighting? I also wish to take single frames. —*M.McG., Oxford.*

Using 5,500 watts of incandescent lighting in efficient units which will not permit the light to spread and be wasted, but will place it on the subject, you will be able to take portraits of two or three people at apertures as low as f/4.5. It is not advisable to go higher than f/3.5 for work of this character, as otherwise the depth of focus is so small that the characters repeatedly walk in and out of the focus. The smaller aperture gives them some freedom of movement. Lighting can be fairly hard.

If you are dexterous enough you can take single frames on almost any sub-standard cine camera by setting it to half speed and "flicking" the starting button to secure the individual exposures. The Siemens instrument incorporates a single picture knob as does the Bell and Howell 121.

MAINS SUPPLY FOR PROJECTOR

"Will it be possible to run a Pathe projector, using a 200 v-0.5 amp. Philips bulb, off the mains supply 230 volts? It is a lot of trouble using batteries to run the filaments of a 20 volt bulb. Sometimes I use a 12 volt. 0.5 amp. bulb. What will be the easiest means of doing this?"—*J.W.R.S., Lerwick, Shetland.*

It would be inadvisable to use a resistance in conjunction with your

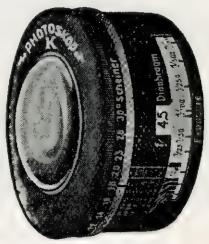
Secondhand and Shop Soiled 16mm. Projectors

Ensign Hand-turned "50"—This hand-turned model will run off a 12 or 6 volt accumulator and will give a good flickerless picture 30 x 40 in. It is very light and is fitted with 12 volt lamp and one spare. In good condition. **£5 5 0**

Ensign Portable.—This projector is carried in a case and when opened has one side which acts as a screen. Fitted with a motor drive, 50 watt lamp and resistance for any voltage, A.C. or D.C. This machine is an excellent job and is in perfect working order **£14 17 6**

Bell & Howell Filmo.—This excellent machine will run on A.C. or D.C. from 110 volts to 250 volts. The lighting system is 200 watt, 2 in. projection lens. The machine takes 400 ft. of film and will project "still" pictures if necessary. Complete with resistance **£25 0 0**

'PHOTOSKOP' Electric Exposure Meter



Fully automatic. Does not depend on human eyesight, but utilises the properties of the photo-electric cell. Indicates exposures without calculation or tables. The 'Photoskop' works entirely without battery, and there is no part to be replaced. It will give a lifetime of useful service. Price, including leather case **£5 5 0**

Secondhand and Shop Soiled 16mm. Cameras

16mm. Bell & Howell Filmo.—This camera is in perfect condition; f/3.5 Taylor-Hobson Cooke lens of 1 in. focal length. It will take 50 ft. or 100 ft. of film and has two speeds; 8 or 16 pictures per second, automatic film register. Complete in leather case. **£20 0 0**

16mm. Bell & Howell Filmo.—A magnificent camera, 3 speeds; 12, 16 and 24 pictures per second; 1 in. f/1.8 Cooke lens. Takes 100 ft. or 50 ft. of film. This camera is complete with Correctoscope and is a fine outfit. Complete in leather case, at .. **£35 0 0**

16mm. Zeiss Kinamo.—This camera is shop-soiled only, will take 10 metres of film and has an f/2.7 Zeiss Tessar lens. The smallest 16mm. camera made, measuring 4½ in. high, 3½ in. long, 2½ in. wide. List price, £24. A real bargain at **£10 0 0**

16mm. Victor, turret head model, in perfect condition, complete with three lenses, 1" f/3.5 Dallmeyer, 1" f/1.5 Dallmeyer and a 2" Dallmeyer f/1.9 lens, 3 speeds, ultra, half and normal, compensating view finder for close ups. A wonderful bargain at.. .. **£45 0 0**

SANDS HUNTER & Co., LTD.

37, BEDFORD ST, STRAND

LONDON, W.C.2

600%

MORE LIGHT

with ANY Projector

than White Screens
350% than Silver

Very Latest Ego-fix Blue-White-Green Super Lux Beaded Screens, a new patent process giving triple to six times more wattage light with any projector. Far in advance of any other type of screen. Amazing Light. Crystal brilliant illumination, Super Cinema Movies. Stereo effect. Your pictures glow with life.

40 x 30 on latest rollers, 45/- ; 50 x 40 57/6.
40 x 30 metal auto case, 65/- ; 50 x 40, 77/6.
40 x 30 auto erecting leather covered Case, (stands up, not hanging type) £4 17 6
50 x 40 Lux .. £5 17 6. Others to 12ft

7 days Trial. Post Anywhere.
Write NOW. You'll be delighted.

INSIST ON " EGO-FIX."

Instalments .. 3/6 weekly, any £5 one.

400 ft. REELS

New Egofix Aluminium Reels, fit any projector, giving silent running and perfect quality movies.

- A new metal, cast specially, of great strength yet amazingly light and non-warping design.
- The reels can be pinched together, yet spring back to their perfect shape always.
- New design, giving the quickest carefree threading ever devised.
- 16mm. type will fit any projector ; can be put on either way round.
- 9½mm. fits any projector, takes 400ft. film, quick threading device, either way round, film doesn't run off, noiseless running.

Replace your present reels with these new quick threading 400ft. ones. You'll be delighted.

16mm. Egofix Super Luxe Reels .. 3s. 0d.
9½mm. Egofix ditto, 400 feet .. .. 2s. 6d.
Post Paid. Write Now.

500 watt £29 10s. 0d.

New Ego-fix Super Bronze Projector, f/1.5, large lens (passing enormous light), booster reflectors, forward reverse, rewind, stills ; latest tilting head, unique rock steady projection shutter device, all gold bronze ripple De Luxe fittings, quick threading. Amazing Light. £29 10s. 0d.

Super Cinema Movies.
Exchanges. Instalments. Write Now

Ego-fix Walking Stick Unipod, eye level, rock steady professional movies. Improves your movies and gives increased detail in your shots. 45/-

EDWIN GORSE The Dealers of the North
86, Accrington Road, Blackburn

20 volt bulb. The break down from 230 volts to 20 volts would involve a large and expensive resistance, and a great waste of current in use, combined with the production of a fair amount of heat.

The better method, if your supply is A.C., is to transform your supply from 230 volts to 20 volts, supplying the lamp from the transformer output. You do not say whether you use a motor as well. This would also have to be considered, of course, if one is in position.

The third and best course of all would be to exchange your apparatus through a photographic dealer, who handles second-hand apparatus. You could obtain a much more satisfactory apparatus from Pathe or other firms at little more than the cost of the other methods suggested.

BACK PROJECTION

"I would like some information on back projection. This appeals to me because all the space in front of the screen seems available for use. Some information regarding the home construction of a simple back projection screen would be much appreciated."—*F.H.K., Thames Ditton, Surrey.*

Back projection cannot claim so many advantages as appears on first sight. Actually, it takes more room than normal projection, for in both cases there must be a reasonable distance between screen and projector in order to get a picture of sufficient size. Even with a short focus lens this distance is several feet, and it is inadvisable to use too short a focal length on the projection lens, as this upsets the optical balance of the projector and there is a loss of light efficiency.

In normal projection this space between projector and screen is occupied by the audience. In back projection it is necessarily unoccupied (except perhaps by any sound apparatus which may be used.) In normal projection, with a bead or silver screen, a very high proportion of the light emitted from the projector is reflected back to the audience. In rear projection such light has to pass through the screen and there is more serious loss. This loss is particularly aggravated if the screen has a fair amount of dispersion.

Such dispersion is necessary if the image is to be brilliant to more than

FOR EVERYTHING NEW in HOME MOVIES

S.P. Gaumont British, and Pathe Talkies.
The New 400 watt Paillard-Bolex Projectors.
The New Pathe motor-driven Imp.

Demonstrations of all popular models may be had at any time. We cater specially for Amateurs, and guarantee your entire satisfaction on every transaction. Approval. Easy Payments.

Mail Order Part Exchange Specialists.

Huge range of Bargains in slightly used apparatus, films and accessories. Lists and literature free.

Complete 9.5mm. Film Library. Hire and Exchange at attractive rates.

Sale of 16mm. Sound on Disc Talkies and films. New List available.

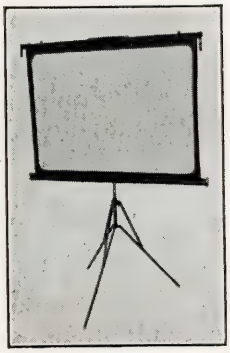
16mm. Sound on Film Library—3/6 per reel per two days.

AMATEUR CINE SERVICE
LTD.
52, Widmore Rd., Bromley.
(20 minutes from Charing Cross)
Tel. No. : RAVensbourne 1926.

THE "LUMAPLAK"
REG. TRADE MARK

Hyper-sensitive glass bead Surface gives pictures of beautiful quality and pleasing contrasts, and wonderful brilliance without glare.
Don't be misled into buying a screen that dazzles you from the front and is miserably dull from the sides, but insist on a "Lumaplak."

BRILLIANCE WITHOUT GLARE



Prices
M.I. Roller Type with glass bead surface
32" x 24" - 30/-
40" x 30" - 45/-

M.I. Type with non-directional silver surface
32" x 24" - 20/-
40" x 30" - 30/-

Special nickeled Tripod 25/-

YOUR DEALER WILL BE PLEASED TO DEMONSTRATE

Larger sizes up to 80" x 60" prices on application

J. DENTON LTD., ENGINE LANE, LOW FELL, GATESHEAD

R M

"The London Camera Exchange Co., Ltd., is a firm of dealers in second-hand apparatus which has so soundly established its position for fair dealing in buying and selling that its periodical catalogue of the goods which it offers for sale are of more than ordinary interest."—Editor, "British Journal of Photography."

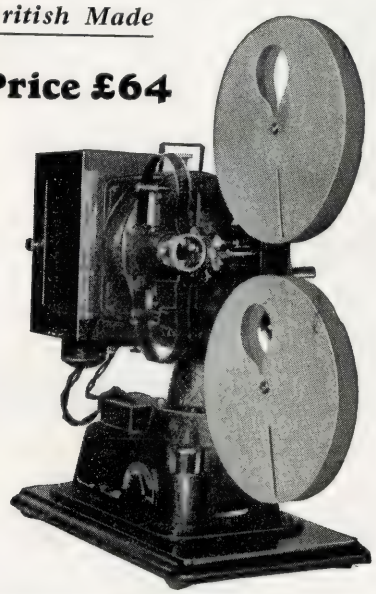
"CLYDE BUILT"

But actually produced in the celebrated Kershaw factory at Leeds.

The New KALEE "NP3" 16mm. Projector

British Made

Price £64



400 or 500 Watt Lighting.
Complete with Mains Line Resistance, Carrying Case, Two Spools, 2-inch focus Projection Lens, Scraper, Screwdriver, Brush, Cable and Oil Can.

Illustrated Booklet free on request

TYPICAL SECOND-HAND OFFERS

16mm. Cine Kodak B.B. Junior, f/1.9 lens focussing, etc., capacity 50ft. .. **£12 17 6**
Bell-Howell No. 70a 16mm. Filmo, Cooke f/3.5 lens, 8 and 16 frames per sec., spy glass finder, capacity 50 ft. or 100 ft., leather case **£18 18 0**
Another do., do., with Cooke f/1.8 focussing lens **£25 0 0**
Model B Cine Kodak, f/3.5 lens, motor spring drive, capacity 50 or 100ft., 16mm. .. **£8 17 6**
Another do., do., with leather case .. **£9 17 6**
Another do., do., with f/6.5 lens. .. **£4 18 6**
Bell-Howell 16mm. Filmo Projector, Model 57, 200 watt lamp, 2in. lens, motor forward and reverse, also still picture device, automatic rewind, resistance to 220 volt, and travelling case. .. **£22 10 0**

Any of the above may be had by arrangement on five days' approval. If no Ledger a/c deposit to value is requested. Latest Lists Post Free

N.B.—High-class apparatus Purchased for Cash, taken in Exchange or Sold on Commission. Valuations free. Call, write, or 'phone stating requirements to :—

The
London Camera Exchange
Co., Limited.
20, BUCKLERSBURY, QUEEN VICTORIA ST. LONDON, E.C.4.
(Opposite Mappin & Webb) 'Phone : 4591 CITY
One Minute from Bank of England, Stock Exchange and Mansion House.

Advice from Our Experts

(Continued from previous page)

a section of the audience bounded by a very narrow angle. There is always a tendency for the audience to see a "hot spot" of exaggerated intensity where the screen cuts an imaginary line drawn between the projection lens and their own eyes.

None of these difficulties is very serious, however, if the user is satisfied with a comparatively small picture ; an excellent translucent screen of modest size is the "Wilmat," which was reviewed in our December issue.

TITLING

I enclose a strip of film taken on a home made titler with f/3.5 and 400 watts illumination ; two 100 watt lamps at about 10 ins. from the title card and two more at about 20 ins. away. The lettering is considerably underexposed. Could I obtain a correct exposure on Pathe R.O.F. by a better arrangement of the lamps or will it be necessary to use higher powered bulbs ?— *D.L., Selby, Yorks.*

We gather that you have two of your lamps at about 10 inches from the title card and two others at about 20 inches from the card. The two latter are only doing about one-quarter of the work that is being accomplished by the two former, as the law of lighting is that the illumination varies inversely as the square of the distance between object and light-source.

We suggest that if you arrange your lights so that all four are about a foot from the card surface, more or less at the corners, with the light, of course, shielded from the camera by means of tin or card shields, you will obtain perfect exposure without altering any of your other conditions.

INTERIOR LIGHTING

In the article on indoor lighting in the December issue it is stated that for a camera f/1.9 at 15 ft. from set, three 500 watt lamps are required. I am contemplating making a short film. I have three 300 watt lamps and two Photo-floods. Will this be sufficient lighting with Gevaert Panchromatic film ? — *E.D.J., Kidderminster, Worcs.*

If it's 9.5mm. Try the 'Southern'

The Service which definitely renders complete satisfaction in every transaction

A FILM LIBRARY

which stands alone for prompt Service and perfect Films. Every Super Film is stocked in new condition. Hire Price, **1/6** 1 day; **2/-** 2 days; **2/6** 3 days ; **3/-** 7 days. (*Time in post is not counted.*) VERY MODERATE SERIES RATES FOR CONSTANT HIRERS.
Also 60ft. and 30ft. Films on Hire, 8d. & 4d. per 7 days.

ALL 9.5MM. CINE PROJECTORS, MOTOCAMERAS ACCESSORIES IN STOCK. WE SUPPLY YOUR EVERY NEED

FILM PROCESSING

Your Cine Films Processed within 24 hours. A result that will please you, and the charge is the same. **2/-** per reel. Reloads, **2/7.**

Send for Our Free Booklet "YOUR 9.5 CINE SERVICE"

Southern Cine Exchange
52, BOUNDARIES ROAD, BALHAM, S.W.12.
Phone : Battersea 1145 *Hours :* 9—9

Molesey 1064. **Open Sundays**

D. J. ALAND,
"CINEPHOTO-HOUSE,"
The CAUSEWAY, TEDDINGTON

New Year Bargains in Cine Apparatus

200B. with Resistance soiled only. List £16 12 0. at **£12 10 0**
Zeiss-Ikon High Intensity Projector. List £28 0 0. at **£14 10 0**
Model D.300 Watt. Kodak 16mm. Projector, as new. List £25 0 0 at **£21 10 0**
Home Movie, S. Attach. C. Motor, Resistance as new. Cost £13 1 0 at **£7 15 0**
Bolex G.916 500 W. Lamp and Resistance. List £49 10 0 at **£39 15 0**

Come and see and hear the Pathescope Talkie in our Model Cinema. It's Good

The new "IMP" Projector now in stock

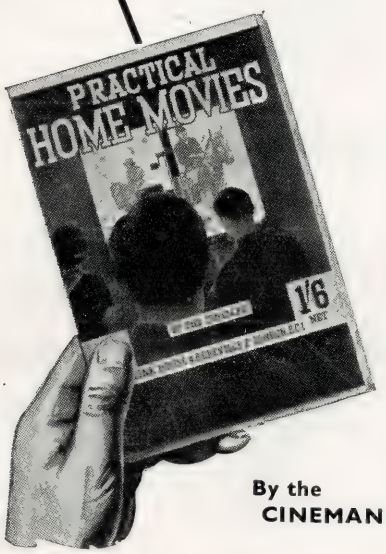
'PATHESCOPE SUPER FILM LIBRARY'
NEW SUB. RATES 1/2 per reel
BOOK THAT SUBSCRIPTION NOW

EVERYTHING FOR MOVIES
FILMS FOR HIRE IN LONDON AREA
CAMERAS AND PROJECTORS from 20/-
Screens from 7/6; Films from 2/6

Illustra Enterprises
159, WARDOUR ST., LONDON, W.1
(Facing Film House, Oxford Street end). Not a shop, but a Warehouse packed with motion picture equipment. 'Phone : 6889 Gerrard

THIS MONTH'S SPECIAL
25/- Bijou Projector, completely wired for mains lighting.
YOUR INSPECTION INVITED.

Here's the best book for the cine beginner



By the CINEMAN

Clearly written in non-technical language, "Practical Home Movies" tells the newcomer to amateur cinematography all he wants to know about this fascinating hobby.

It is the most up-to-date and comprehensive book on home movies obtainable

Some of the Contents

COST AND GENERAL PRINCIPLES
CHOOSING A PROJECTOR
SHOWING THE FILMS
CHOOSING A CAMERA
USING THE CAMERA
TAKING FILMS INDOORS
PROCESSING AND EDITING
LIST OF CINE SOCIETIES

Illustrated throughout

PRACTICAL HOME MOVIES

1/6 Obtainable at all Booksellers and Bookstalls, Price 1/6 or by post 1/8 from A. C. Burt, 4-8, Greville Street, E.C.1.

Send p.c. to-day for FREE 32-page Descriptive Book List.

As your largest aperture is f/3.5, the size of your set will necessarily have to be somewhat restricted. With three 300 watt lamps and two Photo-floods, you should be able to light a six-foot set, provided the average distance of your lamps to the set does not exceed six feet.

Try to conserve as much light as possible by the use of reflectors.

INDOOR LIGHTING

Could you give me some idea as to how many Photoflood lamps I shall require in taking shots of the same type as illustrated in the December issue of *Amateur Cine World*? I am using Kodak lamps and working at f/3.5 on Pathe R.O.F. stock.—*L.L., Harborne, Birmingham.*

Photographs similar to those shown in the December issue could be lighted with lamps at an average distance of 5 feet from the subject. Working at f/3.5 and using the stock you mention, four "photo-flood" lamps would be necessary—provided they are fitted in efficient reflectors.

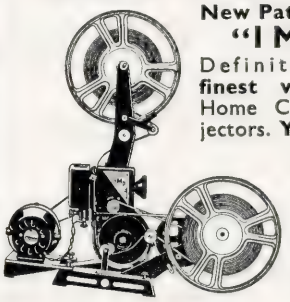
Orthochromatic stock, however, is not a suitable material to use under artificial lighting conditions, owing to its lack of red-sensitivity. The use of Photo-flood lamps overcomes this disadvantage to a certain extent, owing to the fact that, as they are designed to be "over-run," the blue end of their spectrum is boosted up very considerably, which materially increases the actinic value of the light they give. Under similar conditions, and using super-sensitive panchromatic stock, three Photo-floods would be sufficient.

LONG FOCUS LENSES: A CORRECTION

We regret that, owing to a printer's error, the photographs which appeared on page 456 of last month's issue to illustrate the article by Henry Walden, on the use of the long focus lenses, were transposed. That on the left was taken with a long focus lens, and not by a normal focus lens, as stated; similarly, the one on the right was taken with a normal focus lens, not long focus. We very much regret the fact that we should have inadvertently misled the less experienced reader by this unfortunate transposition. Since the long focus lens brings distant objects closer it will be readily appreciated that the nearer view was taken with that lens.

NO DEPOSIT

IMMEDIATE DELIVERY



New Pathescope "IMP"

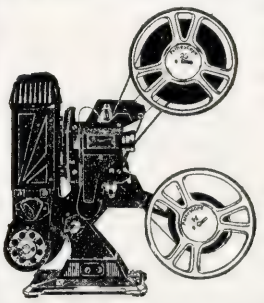
Definitely the **finest value** in Home Cine Projectors. **Yours for**

12/3

ONLY,

and eleven similar **Monthly payments** (Complete outfit.)

PRICES: Complete outfit, **£7.** Projector and resistance only, **£4 12 6.** Electric Motor drive, **£1 15 0.** Super attachment, **17/6.**



Pathe 200B

New model, silent running 250 WATTS.

Yours for

26/3

ONLY,

and 11 similar monthly payments, or **£15** cash.

Highest part exchange allowances.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1

TELEPHONE: VICTORIA 2077

ONE MINUTE FROM VICTORIA STATION. HOURS OF BUSINESS 9 a.m. TO 7 p.m. MONDAY TO SATURDAY

FILM LIBRARY OF 9.5 SUPER REELS

Postal subscribers receive personal care and attention, and our mail brings us from all classes of users the finest testimonials a firm could wish to receive.

Some of our Hire Rates.

Single super Reels for one day **1/6**
Series Rates: 15 Reels **£1**
30 ,, **37/6**
50 ,, **60/-**
Postage paid one way on two or more reels.

Agents and Stockists For:—

KODAK, PATHESCOPE, ENSIGN, DEKKO, CINECRAFT SUPPLIES, AGFA, SELO, DUFAYCOLOR, DALLMEYER, WESTERN ELECTRIC, PERMAREC SOUND, BELL & HOWELL, SIEMENS, HALSKE.

For **LIBRARY SERVICE. All Cine Supplies SECOND-HAND Apparatus and Exchanges**

Write Camera Craft LIMITED **of Camera Corner**

446 Green Lanes, Palmers Green, London

Telephone: Palmers Green 1277

CLASSIFIED ADVERTISEMENTS

Rate: For private advts., 2d, per word (minimum 2/-) ; for Trade announcements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

CINEMENTOS FILM LIBRARY

Pathescope Super Films, 300 feet, **1/6** three clear days. *(Write for latest free lists.)*

Cinementos Ltd. Guinea Silver Screen, 5′ x 4′ complete with Stretchers and bolts, Black Border **21/-** carriage paid.

Super quality Silver Screen, 4′ x 3′ as the above, **21/-** carriage paid.

All Cine apparatus stocked. Your old apparatus taken in exchange for new. Cash or Terms.

The Home Cine Specialists—

CINEMENTOS, LTD.,

106, Marsh Street, North Hanley, Staffs.

'Phone : 29314.

REELS aluminium, 400 ft., footage indicator, substantially made ; 16-mm. 2/9. 9½-mm. 2/6. Actina Ltd., 29, Red Lion Square, W.C.1.

35mm. Films for Hire, silent and Talkie. Write for terms. Postal Publicity Bureau, 33, Soho Sq., W.1.

Pathescope Supers and News Reels, loaned, latest releases ; details. BM/RJZX, London,W.C.1.

PRIVATE

Pathescope Kid Projector, resistance, super attachment, 45/-.—Blundell, " Quorn Lodge," Melton Mowbray.

35mm. DeBrie Cine Camera, all-metal Le Parvo Model L, Zeiss, Dallmeyer and Goerz lenses, filter holder, brilliant finder, 8 film boxes, tripod with mechanical head, leather cases ; a thoroughly sound outfit in the most perfect working order ; cost over £400 ; offers. O. G. Pike, The Bungalow, Leighton Buzzard.

Bolex Projector, 9 and 16mm., 250 watt, resistance, case ; excellent condition ; large silver screen, complete, £20.—A. Bonner, Brymner St., Greenock, Scotland.

£6 10s. buys 1933 Pathescope Home Movie, motor driven, all extras ; bargain.—83a, Abington Street, Northampton.

Pathescope and Standard Films for Sale. List.—" Briardene," Ridge Crest, Enfield, Middlesex.

For Sale. Super 16mm. Ensign Kinecam in leather case fitted with 20mm., f/1.5, 1″, 1.5 and 3″, 3.9 telephoto lens ; visual finder ; latest type tilt pan tripod head. Complete set of special filters and adjustable mounts. Unipod and carrier. Blendux meter and range finder. Four photofloods and reflectors ; also Kodak 16mm. f/1.9 (interchangeable) camera (50 and 100 ft). What offers ? Will sell separately. Box 93 c/o Amateur Cine World.

Sale. Bolex Type B. 9 and 16 mm. Projector. Perfect order. Offers. Box No. 54, c/o Amateur Cine World.

Pathescope Supers exchanged, 2/6 ; 60fts., 6d. 30fts., 4d. ; Supers for sale, 12/6 each. Giles, Bath Road, Cranford, Middlesex.

Ensign Super Kinecam 16mm. camera. 50 or 100ft., 5 speeds, dissolves, fast and slow motion, etc., turret front and triple finder, fitted 1″ Speed Dallmeyer f/1.5 in case, practically unused, perfect results guaranteed, cost £50 for £32 10s. William Bryce, 23, Rose Street, Edinburgh, 2.

Full size Gaumont cinema projector, suitable home shows, good order, complete, adjustable stand, two 500 watt electric accessories, £6 or near offer. Hooper, 9a, Bellstreet, Reigate.

Movies at Home, How to Make your own Cinema projector, particulars free, Moviescope (Z), 116, Brecknock Road, London.

Kodak 'A' Projector, 200 watt, complete with spare lamp, Kodak fibre carrying case, resistance, all excellent condition, £18. Woolley, 27, Burford Road, Bickley, Kent.

A few privately owned 16mm. Cine Cameras and Projectors offered at attractive prices can be inspected by you here. We willingly guarantee each piece and give free tuition. Cine Equipments, Ltd., (16mm. Specialists), Warwick Chambers, Corporation Street, Birmingham, Telephone : Mid. 1355.

FEBRUARY FILMS

(Continued from page 502)

Love, which shows you a little of professional film production and just how some film critics behave at some press receptions ; *Girls Will be Boys,* a lot of silly fuss about really nothing ; *Cockeyed Cavaliers,* introducing Wheeler and Woolsey under the purity banner, attempting to extract comedy out of a lot of impersonation and an exciting chase after—or rather with—a wild boar ; *Ladies Should Listen,* very delightful light screen farce ; *There Goes Susie,* a continental sweetmeat that has lost its flavour in its English rebaking ; *Gay Love,* another back stage and back screen trifle ; *Dirty Work,* Aldwych farce ; *Judge Priest,* again Will Rogers ; *Student Tour,* not very much to worry about ; and the famous farce, *Are You a Mason ?*

Surely February is a bright month with all that comedy ! But the serious side is represented in *The World Moves On,* a romance woven around peace propaganda. Maybe I am biassed, but I feel that the film should have ended with the sailing of the British warships. The existing anti-climax, to my mind, spoils any message the film may have. This and *Little Man, What Now ?* are the only two really serious films of the month.

Kansas City Princess is practically a perfect team film ; *Here Comes the Navy,* as slick as Warner Bros. make 'em ; and *Dames,* similarly spectacularly so.

Of the rest of the films : *Bulldog Drummond Strikes Back* has a miscast Algy but some very good spook episodes and a fine ringing bells sequence—an effect worth remembering ; in *Charlie Chan in London* Warner Oland is so delightful in the character of Chan that one forbears to criticise the picture.

What Happened to Harkness, stupid comedy ; *Lord Edgware Dies,* ditto drama ; *What Happened Then,* the same, full-blooded ; *Hit Me Again, Elmer and Elsie,* both rough and pleasant ; *We're Rich Again,* light family realism ; dramatic power in *The Defence Rests, Girl in Danger and Her Sacrifice ;* westerns, *West of the Divide, Silver Bullet.*

DEALERS' REGISTER

THE CINE LIBRARY
256, Cambridge Rd., London, E.2. Tel. Advance 2521

CLASSIC FILMS ON 16 mm. FOR HIRE
"Waxworks" (Conrad Veidt, Emil Jannings, Werner Krauss). Direction : Paul Leni.
"Warning Shadows"—Classic film without titles (Fritz Kortner, Ruth Weyher). Direction: Arthur Robison.
"Crazy Ray"—Rene Clair's first film, full of brilliant wit. With Albert Prejean.
"Soviet Russia, Past and Present"—An historical document of absorbing interest—1917-1933.

CINE EQUIPMENTS LTD.
BIRMINGHAM
Practical Cinematographers
and
Personal Movie Specialists
Expert advice and service for the Amateur
11, WARWICK CHAMBERS, Midland
16, CORPORATION STREET 1355

THE CINE EXCHANGE
of the Midlands
FILM HIRE SERVICE : We carry a full library of PATHESCOPE SUPER REELS, also a varied selection of Ensign and Fox 16mm. films. Call and select your programme at
GALLOWAYS, *Photographic Chemists*
VICTORIA SQUARE BIRMINGHAM
Opposite G.P.O. *'Phone : MID.* 5670

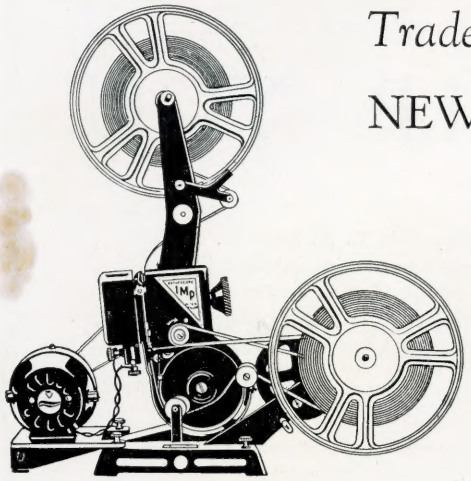
PATHESCOPE SUPERFILMS
For Hire 1/6, 4 clear days, No Extras, Full S.B. Library, Condition Guaranteed, All Latest Releases, Lists free. Cameras, Projectors and Accessories always in stock. Titling Outfits, 17.5 Talkies. ∴ *Write Particulars :*
CINEFILMS 11, BARGATE, LINCOLN

SECOND HAND PATHE SUPERS
10/6 per reel
Unto the strong (2), Show Life (4), Black Bess (2), Koenegsmark (2), The Lawyer (1), Ruined Chapel (1), Vendetta (2), Carmen (2), The Sea Repays (2), The Wheel (2), Bickel Affair (2), The Oppressed (2)
HIRE RATES : 1/- one night ; 1/6 week-end ; 1/9 3 days ; 2/6 one week.
REUBEN H. GILES, Laurel Cine Exchange, Bath Road, Cranford, Middlesex.

THE SOUTH BIRMINGHAM CINE SHOP
Buy your Cine Supplies from an expert **Siemens, Kodak** and **Pathe** Specialist. Generous allowance on old apparatus.
Pathe **Film Library** of over **40 Super Reels.**
C. MORLAND BRAITHWAITE
(Late A. E. Lane) **Photographer and Cinematographer**
103, Alcester Road, Moseley Village, BIRMINGHAM 13. Tel. SOUth 2211

Doncaster's Cine Specialists
We have one of the finest Pathe Film Libraries in the country, with all the Popular New Releases and Gazette. Pathe, Dekko, Coronet, Kodak, Bolex, Sales and Service. Unbiassed advice on all your troubles. Complete SB/ Library at 1/6 per Reel 2 clear days.
"PHOTOGRAPHICS"
43, Balby Road, Doncaster, Yorks.

"IMP"—ORTANT NEWS



Trade-in your Out-of-Date Projector, we can supply the

NEW **PATHESCOPE "IMP"**

IMMEDIATELY
MOTOR EXTRA, 35/-
SUPER ATTACH. 17/6

£4 12 6

OR COMPLETE FOR
£7 0 0

DESIGNED FOR THE PROJECTION OF ALL 9.5MM. FILMS, 30′, 60′, AND SUPER REELS. ALL VOLTAGES A.C. OR D.C. DOUBLE CLAW, PIVOTED LAMPHOUSE. YOU SAVE FIVE SHILLINGS BY BUYING THE OUTFIT COMPLETE AT £7 0 0

The

WESTMINSTER

PHOTOGRAPHIC EXCHANGE, LIMITED

119, VICTORIA ST., S.W.1. | 111, OXFORD ST., W.1. | 62, PICCADILLY W.1. | 24, CHARING X RD., W.C.2.

. . . and you do BEST OF ALL at WALLACE HEATON'S

DO YOU REMEMBER OUR STAND at the Ideal Home Exhibition?

At Bond Street we have a PERMANENT Exhibition of ALL THE FINEST AND NEWEST CAMERAS, PROJECTORS AND ACCESSORIES, etc. Call and see our stock of new and guaranteed secondhand bargains in "stills" and "cines."

Buy on 'easiest payments' or for cash at the Lowest Prices.

Send us all your enquiries.

WRITE FOR LISTS free for 2d. postage.

TWO OF THE BEST FILM LIBRARY SERVICES EVER OFFERED!

Send for details of our new 9.5 mm. Library, and Catalogue of our 16 mm. Library. All the best films—Comedy, Drama, Travel, Interest, Cartoons, etc., at low hiring rates. Time taken in post deducted from hiring charge. Write NOW!

By Appointment

WALLACE HEATON LTD.

119, NEW BOND STREET, and at BERKELEY STREET, 'Phone: MAYFAIR 0924-5-6-7. **LONDON, W.1.**

AMATEUR CINE WORLD COUPON
Available for one question only until Feb. 15th

THESE BOOKS WILL HELP YOU

MODERN PHOTOGRAPHY FOR AMATEURS

By J. Eaton Fearn. *Eighth edition, revised and enlarged by* P. R. Salmon. The aim of the writer of this little book is to give elementary instruction in the delightful art of Photography. No technical phraseology or advanced theories on debatable topics—with which so many Photographic Manuals teem, to the bewilderment of the beginner—are indulged in. Simple instruction in simple language is the keynote of this exceedingly practical book. *Price* 1/6, *by post* 1/8.

WINDOW-TICKET WRITING

By Wm. C. Scott. This handy book gives many practical hints that can be applied to cine title-writing. It also deals with Mixing and Using the Various Inks, Colours, Varnishes, etc., Stencilling and Litho Printing as applied to Ticket-Writing, Cutting-out and Backing-up Transparencies, Writing on Glass, Japanning on tin, etc. Illustrated with lettering chart, examples of correct spacing, etc. *Price* 1/6, *by post* 1/8.

PICTURE-FRAME MAKING

By James Lukin, B.A. A practical handbook on Making all kinds of Frames, of Bamboo; Plain, Fretwork or Carved Wood; Leather, etc., suitable for Paintings, Drawings, Photographs or Engravings. Well illustrated. *Price* 1/6, *by post* 1/8.

CARPENTRY FOR AMATEURS

A valuable manual for the set constructor dealing with tools and how to use them, the choice and use of woods, making of joints, etc.; in short, a thorough and detailed explanation of the carpenter's craft. The book includes a very large number of designs from a simple stool to a trailer caravan and is profusely illustrated throughout. *Third edition, price* 2/6, *by post* 2/8.

POLISHES AND STAINS FOR WOOD

By David Denning. A complete guide to all Methods of Polishing Woodwork, with directions for Staining and Making the Stains, Polishes, etc. *Price* 1/6, *by post* 1/8.

WOOD-CARVING FOR AMATEURS

By David Denning. *Fifth edition, revised by* C. F. Callow, F.R.I.B.A. The Tools and most suitable Woods for Carving and How to Produce all Varieties of Carvings, including Chip Carving. Fully illustrated, including Designs for Carving. *Price* 1/6, *by post* 1/8.

DRAWING FOR PROFIT

By R. Harrison. An invaluable handbook showing how to turn this fascinating pastime into a profitable spare-time occupation. Fully illustrated with practical diagrams and sketches. *Cloth* 1/-, *by post* 1/2.

All these Books may be obtained through your local Bookseller, or at post free rates from A. C. Burt, Link House Publications, 4-8, Greville Street, London, E.C.1.
Send p.c. to-day for complete 32-page descriptive Book List.

Published by Link House Publications, Ltd., 4/8, Greville Street, London, E.C.1. Telephone: Chancery 8601. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon and Gotch. Agents for South Africa: Central News Agency, Ltd. (London Agents: Gordon and Gotch, Ltd). Made in England.

Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from the Columbia University Libraries.

Thank you to Dino Everett for his support in sharing this magazine online.

MEDIA HISTORY

DIGITAL LIBRARY